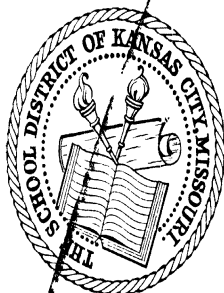




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*ART is unquestionably one  
of the purest and highest ele-  
ments in human happiness. It  
trains the mind through the eye,  
and the eye through the mind.  
As the sun colors flowers, so  
does art color life.”*

—LUBBOCK.

An Illustrated Annual  
of Works by American  
Artists & Craft Workers



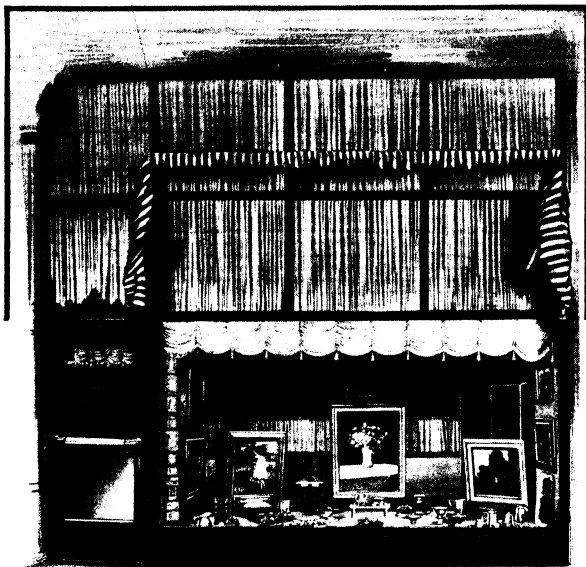
EDWARD M. ERICSON  
MANAGING DIRECTOR

1915-1916

*Price, Fifty Cents*

The Artists Guild Galleries  
412 South Michigan Boulevard  
Fine Arts Building ' , Chicago

# THE ARTISTS GUILD



The Artists Guild, Fine Arts Building  
412 South Michigan Boulevard, Chicago, Illinois

## FINE ARTS BUILDING

# THE ARTISTS GUILD

*—Its Unusual Position and Policies*

**A**RT PATRONS and Art lovers of Chicago long have recognized the need of a permanent gallery where they might purchase paintings and art objects of approved merit. In the same degree artists have known the necessity of some direct and established method of presenting their works to the public. A gap existed between the artist and the Art buyer until in 1911, when The Artists Guild was organized to bridge it. Briefly stated, the artists' idea was to league together in a co-operative body, secure display and sales galleries and offer the best Art works at the same price as the work would command if bought direct from the artist. From the start the plan has been a success.

Security for the purchaser, unquestionable high standard of Art works and elimination of all unnecessary expenses and profits, so that the buyer may feel sure of the highest intrinsic values, are the principles on which the artists built this institution. Recognizing that assured permanence is a strong feature in establishing confidence, their first step was to secure Guarantors and Life and Associate Members, so that during the period of making the public's acquaintance there might be no doubts about existence.

To insure the merit of all works to be sold a jury of selection was formed, capable of deciding on the quality of paintings, jewelry and all Art and Craft productions. The question of price has no bearing on the work of the jury and our patrons often have expressed delight at finding how many truly beautiful and artistic works can be found here at reasonable prices. Artists joining the Guild must have estab-

## THE ARTISTS GUILD

lished a reputation either here or abroad. Acceptance of an artist's work by the Art Institute of Chicago often is used as a criterion, but any artist whose examples are approved by the jury is eligible. Neither is the membership strictly localized.

Giving the patron complete Art value has been accomplished by a simple and efficient method of administration. The corporation pays neither profit nor dividend to anyone. The Art works are handled with a minimum of expense, so that the purchaser receives a fullness of value not obtainable from the ordinary business organization. All affairs are administered without financial remuneration by a Board of Directors and Officers who are ex-officio members of the Board. An Executive Committee conducts all business affairs, subject to the control of the Board of Directors. The Secretary alone receives a salary. Actual sales and direction of the galleries rests with the Secretary, who is retained as Managing Director.

Increased sales since the beginning, and especially during the past two years, show how genuinely the public appreciates good paintings and hand-wrought objects. Givers who love to offer what is "exquisite and rare rather than what is merely precious" seem to be our especial friends, and for those who prefer having their selections seconded by the most expert opinion The Artists Guild offers straight judgment unbiased by consideration of profit.

This spirit pervading the entire plan has impressed our visitors almost as forcibly as the great beauty of the Art works themselves until patrons have come to feel a deep personal interest in The Artists Guild. That is the best fulfillment of the artist's idea. He has brought his choicest creations here and given them a home where you may come and take delight in them.



## FINE ARTS BUILDING

He feels that the galleries are more for you than for him and he welcomes you accordingly. Perhaps nowhere else in the world is commercialism so little felt, nowhere else could one feel more at home in viewing and touching exquisite objects, whether with the purpose of immediate purchase or to lay plans for the happiness of possessing some of them in the future.

The Artists Guild now occupies ground floor galleries in the Fine Arts building in Michigan Boulevard, a situation accessible and beautiful. The name of The Fine Arts Shop of Chicago, under which the organization was formulated, is giving way to the more appropriate title of The Artists Guild. The Fine Arts Shop and The Artists Guild have always been identical.

A study of this annual will reveal familiar and famous names and reproductions that are splendid reminders in monochrome of the originals which you may see any day at The Artists Guild Galleries. The book is designed to be an Art treasure in itself and is intended for those who will preserve it in their libraries, not only for use as a purchasing guide, but for the actual enjoyment of its pages.

GORDON ST. CLAIR.

# THE ARTISTS GUILD

## Objects

The objects of The Artists Guild are:

- (a) To encourage, develop and foster a higher standard of craftsmanship.
  - (b) To promote the creation and sale of art.
  - (c) To maintain a permanent salesroom in Chicago for the sale of the works of its members.
  - (d) To maintain a bureau of information for artists, craftsmen and clients.
- 

## Membership

The membership consists of three classes: Professional, Associate and Life.

Professional Members are Artists and Workers of Hand-Wrought Objects who have been favorably passed upon by the Executive Board and who have paid an entrance fee of twenty-five dollars (\$25.00) and who pay ten dollars (\$10.00) annual dues

Non-resident Workers of Hand-Wrought Objects shall pay an entrance fee of fifteen dollars (\$15.00) and three dollars (\$3.00) annual dues.

Life Members are Laymen who have been favorably passed upon by the Executive Board and who have paid one hundred dollars (\$100.00) into the treasury of The Artists Guild.

Associate Members are persons interested in the promotion of the works of Artists and Craftsmen, who pay an annual due of ten dollars (\$10.00), and who have been approved by the Executive Board.

# FINE ARTS BUILDING

## Officers

Frank A. Werner	President
James H. Winn	Vice-President
F. R. Harper	Treasurer
Edward M. Ericson	Secretary

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## Executive Board

Edward B. Butler	F. R. Harper
Charles C. Curtiss	Lawton Parker
Edward M. Ericson	George H. Trautmann
William O. Goodman	Frank A. Werner
James H. Winn	

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## Board of Directors

A. E. Albright	F. R. Harper
Louis Betts	Wilson Irvine
C. E. Boutwood	Lawton Parker
E. B. Butler	Jessie Preston
Charles C. Curtiss	Anna L. Stacey
Charles W. Dahlgreen	George H. Trautmann
Edward M. Ericson	Carolyn D. Tyler
William O. Goodman	Frank A. Werner
Lucie Hartrath	James H. Winn

# THE ARTISTS GUILD

## Guarantors

**O**UR GUARANTORS have generously agreed to contribute a stipulated amount as a guarantee fund to assist in financing The Artists Guild so as to insure permanent success.

Edward B. Butler	3408 Michigan Ave., Chicago
Charles R. Crane	2559 Michigan Ave., Chicago
Fritz Von Frantzius	124 South LaSalle St., Chicago
William O. Goodman	5026 Greenwood Ave., Chicago
Henry C. Lytton	2700 Prairie Ave., Chicago
C. G. Macklin	Kenilworth, Illinois
Mrs. Harold McCormick	1000 Lake Shore Drive, Chicago
Ira Nelson Morris	1400 Lake Shore Drive, Chicago
Mrs. M. L. Rothschild	3725 Michigan Ave., Chicago
F. W. Rueckheim	4201 Vincennes Ave., Chicago
Martin A. Ryerson	4851 Drexel Blvd., Chicago
Homer A. Stillwell	5017 Greenwood Ave., Chicago
John Suster	Des Plaines, Illinois
Charles H. Swift	4848 Ellis Ave., Chicago
Edward F. Swift	4949 Greenwood Ave., Chicago
Mrs. Lyman A. Walton	5737 Woodlawn Ave., Chicago
Mrs. H. M. Wilmarth	Congress Hotel, Chicago
William Wrigley, Jr	2466 Lake View Ave., Chicago

## FINE ARTS BUILDING

### Life Members

**L**IFE MEMBERS are Laymen who have been favorably passed upon by the Executive Board and who have paid one hundred dollars (\$100.00) into the treasury of The Artists Guild.

Charles C. Curtiss	1404 Astor St., Chicago
J. J. Glessner	1800 Prairie Ave., Chicago
William O. Goodman	5026 Greenwood Ave., Chicago
C. J. Harth	920 Castlewood Terrace, Chicago
Charles L. Hutchinson	2709 Prairie Ave., Chicago
Frank G. Logan	1150 Lake Shore Drive, Chicago
Mrs. Edward Morris	4800 Drexel Blvd., Chicago
George F. Porter	26 East Erie St., Chicago
F. J. Reichmann	5765 Blackstone Ave., Chicago
Louis Rueckheim	4226 Vincennes Ave., Chicago
F. W. Rueckheim	4201 Vincennes Ave., Chicago
Martin A. Ryerson	4851 Drexel Blvd., Chicago

NOTE—Applications for Associate and Life Membership will be gladly received. Your assistance in the promotion of American art will be greatly appreciated.

# THE ARTISTS GUILD

## Associate Members

**A**SSOCIATE MEMBERS are persons interested in the promotion of the works of Artists and Craftsmen, who pay an annual due of ten dollars (\$10.00), and who have been approved by the Executive Board.

Margaret Adams	350 Belden Ave., Chicago
Mrs. P. D. Armour	2115 Prairie Ave., Chicago
Mrs. Adam Beidler	Virginia Hotel, Chicago
Mrs. E. J. Buffington	1140 Forest Ave., Evanston, Illinois
Alfred L. Baker	Lake Forest, Illinois
John Borden	1020 Lake Shore Drive, Chicago
E. M. Bowman	Virginia Hotel, Chicago
Mrs. E. M. Bowman	Virginia Hotel, Chicago
Hubbard Carpenter	677 Lincoln Parkway, Chicago
N. H. Carpenter	Secretary Pro-Tem, Art Institute
P. J. Cassidy	2312 Indiana Ave., Chicago
W. K. Cowan	1367 North State St., Chicago
C. W. Dilworth	5062 Sheridan Road, Chicago
Mrs. Frank M. Ellhott	225 Lake St., Evanston, Illinois
Edward M. Ericson	4725 Dover St., Chicago
W. S. Estell	Evanston, Illinois
Henry Estricher	Hotel Knickerbocker, New York
Mrs. F. C. Farwell	Lake Forest, Illinois
Mrs. H. A. Foss	4625 Lake Park Ave., Chicago
Mrs. William F. Grower	2329 West Jackson Blvd., Chicago
Victor George	Blackstone Hotel, Chicago
Mrs. S. E. Hurlbut	1454 Asbury Ave., Evanston, Illinois
J. T. Harahan, Jr.	122 South Michigan Blvd., Chicago
H. M. Higinbotham	1506 Maple Ave., Evanston, Illinois
Morton D. Hull	4855 Woodlawn Ave., Chicago
John J. Herrick	45 East Schiller St., Chicago

# FINE ARTS BUILDING

## Associate Members—Continued

Arthur Heun	748 Lincoln Parkway, Chicago
Carl Horix	5414 Everett Ave., Chicago
Samuel Insull	1100 Lake Shore Drive, Chicago
Jens Jensen	Steinway Hall, Chicago
Adolph Karpen	Congress Hotel, Chicago
S. Karpen	4734 Ellis Ave., Chicago
Chauncey Keep	1200 Lake Shore Drive, Chicago
William V. Kelly	53 West Jackson Blvd., Chicago
Mrs. H. Victor Keane	Hinsdale, Illinois
Mrs. Edward S. Lacey	305 Davis St., Evanston, Illinois
Miss Edith M. Lacey	305 Davis St., Evanston, Illinois
Mrs. Robert P. Lamont	1722 Judson Ave., Evanston, Illinois
Frank O. Lowden	Oregon, Illinois
Bryan Lathrop	120 Bellevue Place, Chicago
John T. McCutcheon	Fine Arts Building, Chicago
Francis J. M. Miles	6000 Champlain Ave., Chicago
Theobald Mueller	434 South Wabash Ave., Chicago
Mrs. Francis W. Parker	4616 Drexel Blvd., Chicago
Mrs. James Patten	1426 Ridge Ave., Evanston, Illinois
Mrs. George M. Pullman	1729 Prairie Ave., Chicago
Alexander H. Revell	842 Lincoln Park Blvd., Chicago
Homer E. Sargent	Lakota Hotel, Chicago
Paul Schulze	Kenilworth, Illinois
Mrs. S. Van D. Shaw	2124 Calumet Ave., Chicago
G. A. Soden	5122 Woodlawn Ave., Chicago
H. C. Chatfield-Taylor	Lake Forest, Illinois
Mrs. W. O. Thompson	Hinsdale, Illinois
J. E. Tilt	700 Brompton Place, Chicago
Frederick T. Vaux	1520 Astor St., Chicago
William H. Vehon	4824 Grand Blvd., Chicago
Ralph Van Vechten	1507 North State Parkway, Chicago
Charles H. Wacker	1431 North State Parkway, Chicago
Mrs. John E. Winn	La Porte, Indiana

# THE ARTISTS GUILD

## Professional Members

**P**ROFESSIONAL MEMBERS are Artists and Workers of Hand-Wrought Objects who have been favorably passed upon by the Executive Board and who have paid an entrance fee of twenty-five dollars (\$25.00) and annual dues of ten dollars (\$10.00).

Non-resident Workers of Hand-Wrought Objects shall pay an entrance fee of fifteen dollars (\$15.00) and annual dues of three dollars (\$3.00).

Floyd N. Ackley	Jeweler
Adam Emory Albright	Painter, Child Life
Kate L. Bacon	Miniature Painter
Lee Bacon	Writer
Margaret Baker	Landscape Painter, Teacher
Gustave Baumann	Painter and Engraver
Frederic C. Bartlett	Landscape and Mural Painter
Louis Betts	Portrait Painter
Harriet Blackstone	Portrait Painter
Esther Blanke	Wood Carver and Decorator
Marie Elsa Blanke	Landscape Painter, Designer
Charles E. Boutwood	Figure and Landscape Painter, Teacher
Evelyn Bridge	Miniature Painter
Bolton Brown	Landscape and Figure Painter
Edith Brown	Potter
Charles Francis Browne	Landscape Painter, Lecturer, Writer
Lawrence Buck	Painter and Architect
Jeanette Buckley	Landscape Painter, Teacher
J. Sidney Burton	Metal Worker
Lucretia McM. Bush	Jeweler
Edward B. Butler	Landscape Painter
Mary Butler	Landscape and Marine Painter, Teacher, Writer



# FINE ARTS BUILDING

## Professional Members—Continued

Ben Cable	Sculptor
Sidney T. Callowhill	Ceramic Worker
Lawrence W. Carver	Wood Carver
Walter Marshall Clute (deceased),	
	Landscape and Figure Painter, Writer, Teacher
William Clusmann	Landscape Painter
Ethel L. Coe	Figure, Landscape and Miniature Painter
J. Elliot Colburn	Landscape Painter
Marie Louise Coleman	Interior Decorator
Wilhelmina Coultas	Jeweler
Sarah Ryel Comer	Ceramic Worker
Leonard Crunelle	Sculptor
E. De F. Curtis	Potter
Charles W. Dahlgreen	Landscape Painter, Etcher
Cecil Clark Davis	Portrait Painter
William R. Derrick	Landscape Painter
L. B. Dixon	Jeweler, Silversmith
Mabel C. Dibble	Ceramic Worker
Rose Dolese	Decorator of Leather
Frank V. Dudley	Landscape Painter
Edward F. Ertz	Landscape Painter, Etcher
Gertrude Estabrook	Landscape and Still Life Painter
Jessie Benton Evans	Landscape Painter
Alexis Jean Fournier	Landscape Painter, Lecturer, Writer
W. H. Fulper	Potter
Frederick F. Fursman	Figure and Landscape Painter, Teacher
D'Arcy Gaw	Interior Decorator
Julia C. George	Craft Worker
Eugenie F. Glaman	Painter of Animals and Landscape
Oliver Dennett Grover	Landscape and Venetian Painter

# THE ARTISTS GUILD

## Professional Members—Continued

Arthur Grinnell	Wood Carver and Decorator
Louis Oscar Griffith	Painter and Etcher
Robert W. Grafton	Portrait and Landscape Painter
Kristoffer Haga	Jeweler and Silversmith
Lucie Hartrath	Landscape Painter
Marian Dunlap Harper	Miniature Painter
F. R. Harper	Painter
Jane Heap	Painter and Decorator
Elizabeth Henson	Designer and Lamp Shade Maker
Dorothy Heuermann	Textile Worker
Magda Heuermann	Miniature Painter
Conde Wilson Hickok	Landscape and Figure Painter
Charles A. Herbert	Painter, Jeweler and Leather Worker
Margaret A. Hittle	Painter and Teacher
Wilson Irvine	Landscape Painter
Rudolph R. Ingerle	Landscape Painter
Robert R. Jarvie	Silversmith
Percy D. V. Jamieson	Landscape Painter
Carl H. Johonnot	Jeweler, Leather Worker
Alfred Juergens	Landscape Painter, Gardens
Lawrence Kennedy	Designer and Landscape Painter
Charles B. Keeler	Landscape Painter, Etcher
Sarah F. Kline	Landscape Painter
Carl R. Krafft	Landscape and Figure Painter
Matilda Klemm	Landscape Painter, Ceramic Worker
A. F. Kleiminger	Landscape Painter, Teacher
Philip Little	Landscape Painter
Sylvanus E. Lamprey	Silversmith
Flora Lauter	Landscape and Figure Painter
Mabel Luther	Jeweler and Metal Worker

# FINE ARTS BUILDING

## Professional Members—Continued

Anna Lynch	Miniature Painter
Nancy Cox-McCormack	Sculptor
Helen McNeal	Jeweler
Augusta B. McCarn	Leather Worker
Jessie H. McNicol	Designer
Carl March	Landscape Painter
Ann Martin	Miniature Painter
Matilda Middleton	Ceramic Worker
Royal Hill Milleson	Landscape Painter
Mary V. Moore	Landscape Painter
Anna B. Morrison	Book Binder and Metal Worker
Edwin W. Ottie	Ship Models (Historical and Decorative)
Lawton S. Parker	Portrait and Landscape Painter
Pauline Palmer	Landscape and Portrait Painter, Lecturer
Frank M. Pebbles	Landscape and Marine Painter
Ida A. Peterson	Portrait and Landscape Painter
Allen E. Philbrick	Landscape Painter and Teacher
Harriet Phillips	Figure and Landscape Painter
Jessie M. Preston	Jeweler and Metal Worker
F. C. Peyraud	Landscape Painter, Teacher
Josephine L. Reichmann	Landscape Painter
Louis Ritman	Landscape and Figure Painter
Mabel K. Rich	Painter
Margaret Rogers	Jeweler
H. Leon Roecker	Landscape Painter
Julius Rolshoven	Landscape and Figure Painter
Christia M. Reade	Jeweler and Metal Worker
Earl H. Reed	Etcher, Lecturer
C. P. Ream	Still Life Painter
Antonin Sterba	Figure and Landscape Painter, Teacher

# THE ARTISTS GUILD

## Professional Members—Continued

Walter Sargent	Landscape Painter, Teacher
J. Allen St. John	Landscape Painter, Illustrator
Gordon St. Clair	Landscape and Figure Painter
Birger Sandzen	Landscape Painter, Teacher
Ada W. Shulz	Figure Painter
Adolph R. Shulz	Landscape Painter
A. H. Schmidt	Landscape Painter
Cora P. M. Scott	Painter
Katherine H. Scott	Miniature Painter
Flora I. Schoenfeld	Figure Painter
John F. Stacey	Landscape Painter, Teacher
Anna L. Stacey	Landscape and Portrait Painter, Lecturer
J. H. Sharp	Indian Figure Painter
T. C. Steele	Landscape Painter
H. O. Tanner	Painter, Biblical Subjects
Lorado Taft	Sculptor
Emery W. Todd	Jeweler and Silversmith
George H. Trautmann	Metal Worker
Carolyn D. Tyler	Miniature Painter
Elizabeth Truman	Illuminator
Walter Ufer	Landscape Painter
Matilda Vanderpoel	Painter and Teacher
Kate K. Van Duzee	Landscape Painter and Modeler
E. C. White	Basketry
Mary M. Wetmore	Landscape and Figure Painter
John S. Wittrup	Landscape Painter
F. E. Walrath	Potter
James H. Winn	Jeweler
Frank A. Werner	Portrait Painter
Ione L. Wheeler	Ceramic Worker
Christine Woollett	Decorator
Corice C. Woodruff	Modeler
Emil R. Zettler	Sculptor

# FINE ARTS BUILDING

## Committees

### COMMITTEE FOR SELECTION OF PAINTINGS

Alfred Juergens, Chairman

Frank C. Peyraud

Jessie Benton Evans

### FOR SELECTION OF ARTS AND CRAFTS

James H. Winn, Chairman

George H. Trautmann

Augusta B. McCarn

### FOR SELECTION OF MINIATURES

Anna Lynch, Chairman

Marian Dunlap Harper

Magda Heuermann

Secretary is ex-officio member of all committees.

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## The Fine Arts Building Prize

The owners of The Fine Arts Building offer to the members of The Artists Guild the sum of five hundred dollars annually, being the fund established in 1906 for "The Fine Arts Building Prize" and heretofore given to the Exhibitions of The Society of Western Artists. This amount will be divided into five prizes of one hundred dollars, one prize for each of five exhibitions to be given during the season by the Guild. These prizes are to be awarded for the most meritorious and important exhibit made by the artists or craft workers, according to the decision of a jury; the jury for paintings to be selected by a majority vote of painter members, and the jury for craft workers to be in like manner selected by a majority vote of craft workers. Special exhibitions of paintings and craft workers will not be held at the same time.

# THE ARTISTS GUILD

## Our Traveling Collections

THE ARTISTS GUILD has solved the problem involving expense for which there is no return that has confronted smaller towns seeking painting exhibitions. Many have been deprived of the pleasure of having exhibitions on account of the funds that seem necessary to finance such a project. Why squander large sums of money for express charges, insurance, etc., which is an absolute loss, when The Artists Guild will supply the same quality of exhibition, with the additional advantage of the collection being accompanied by a representative who is thoroughly posted on American Art? Instead of requesting you to incur the expense of transportation and insurance, our method allows you to select pictures for the equivalent amount, so that you have value received.

One of our methods of reducing expense is that our paintings are brought in a matted form, with wide canvas-covered gilded mats, which present the paintings to a good advantage, the uniformity of the mats making a very effective exhibition.

The Artists Guild in sending out collections of paintings to towns throughout the country, and especially the Middle West, has been instrumental in organizing many Art associations.

One of our principal objects is to encourage interest in Art and to assist each town to acquire paintings so that they will eventually have their own permanent collections.

We will, upon request, be pleased to furnish information in detail. Please explain local conditions and efforts that have been made in this direction, when asking further particulars. Our exhibition schedules are now being arranged, so application should be sent at once if we are to include your town in our itinerary.

THE ARTISTS GUILD.

## FINE ARTS BUILDING

### Why Not Patronize American Artists?

**I**T IS A VERY NOTICEABLE FACT that the foreign name and foreign subject are not as necessary as formerly to the purchaser of works of Art. It has taken a long time to convince the American that the home producer in Art had any value whatever. The great International Expositions have been the indices of our progress and development, for we were then put into direct competition with the artists of the old world.

In Philadelphia in 1876 we made our first important bid for international recognition. In Paris in 1889 the United States section was very creditable indeed, but the criticism was general that we were not original, but reflected the art of France chiefly. The Columbian Exposition in Chicago in 1893 was a great advance over Paris. It demonstrated that since 1876 the United States had made phenomenal progress, and while the European Americans were still important, the home group were doing what they could to stamp our Art with a national flavor. The year 1900 marked another period progress for us in Paris. The United States section for the first time in Europe demonstrated our growing independence, and now in 1915 in San Francisco—without mentioning further the exhibitions at Omaha, Buffalo and St. Louis—the statement may be safely made that we are expressing ourselves in a most individual if not an essentially national fashion. Certainly we are not copying the traditions and schools of France. The European Americans were fewer than ever before, and while Mr. Friesseke, a Paris resident, carried off the highest honors, the number of the honors and the mass and quality of the United States section is due to the home guard.

The Artists Guild was formed not to antagonize the dealers, but primarily to take care of local conditions and to enlarge our functions nationally. We needed in Chicago a permanent gallery and a headquarters for exhibition for our products and a market where our friends and patrons could conveniently co-operate.

It is a success. Here the interested public may see or connect itself with a large body of Art workers in all branches. This is a Chicago enterprise, having friends and no enemies. We are working collectively to advance our national Art. The Artists Guild is on a strictly business basis. One is free here to look about. It is not a studio; it is a place of business. You need its help and it needs yours. The Fine Arts Building was unique in America, in giving a home to the Arts, and we are on the ground floor. See American Art first!

CHARLES FRANCIS BROWNE.

## THE ARTISTS GUILD



"Sylvia"

DR. LAWTON S PARKER, E. A. D.

**D**R. LAWTON S. PARKER, E. A. D., Portrait Painter. Educated at "Ecole des Beaux Arts," Paris. Degree of Doctor of Fine Arts by University of Nebraska. Pupil of Gerome, Laurens, Constant, Besnard and Whistler, in Paris. Professor of St. Louis School of Fine Arts, 1892. Director of Art, Beloit College, 1893. President New York School of Art, 1898-1899. Director Parker Academy, Paris, 1900. Non-resident Professor of Painting at the Art Institute, Chicago, 1902. President Chicago Academy of Fine Arts, 1903. Member of Cliff Dwellers, Little Room, Casino Club and The Artists Guild. Among the portraits by Dr. Lawton S. Parker are: Martin A. Ryerson, J. Ogden Armour, N. W. Harris, Harry Pratt Judson, Judge Peter S. Grosscup and David R. Forgan.



## FINE ARTS BUILDING



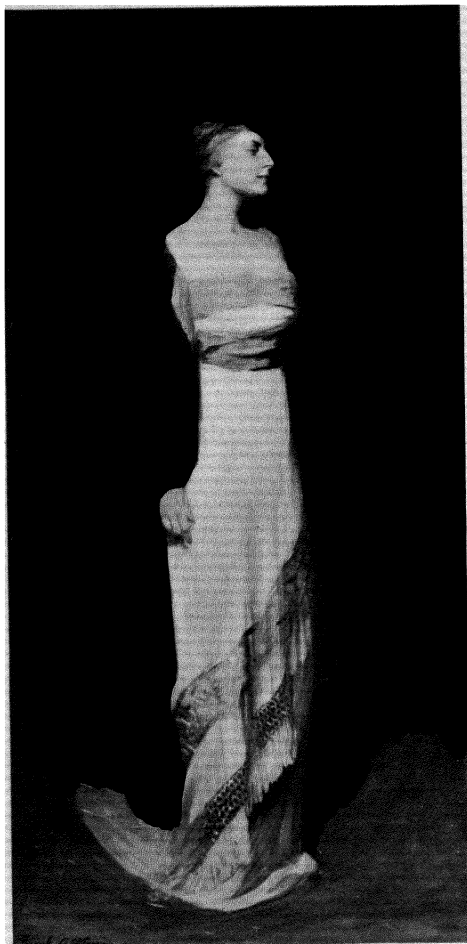
"Mrs. Ray Atherton"

DR. LAWTON S. PARKER, E. A. D.

Honors. John Armstrong Chaloner, five-year European scholarship, 1896. Honorable Mention: Salon, Paris, 1900 Third Medal: Salon, Paris, 1902. Silver Medal: St. Louis Exposition, 1904. Gold Medal: Exposition, Munich, 1905. Honorable Mention: Carnegie Institute, 1907. Medal: Chicago Society of Artists, 1908. Cahn Prize: Art Institute, Chicago, 1908. Gold Medal: Salon, Paris, 1913. Medal of Honor: Panama-Pacific International Exposition, 1915.

Studios. 19 East Pearson Street, Chicago; 7 Rue Jules Chaplin, Paris, France.

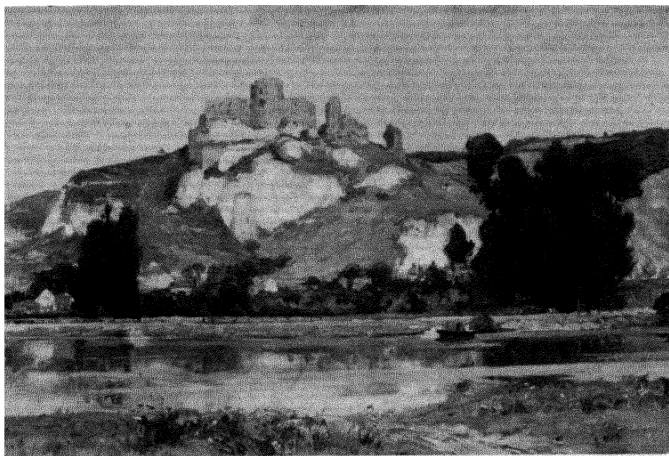
# THE ARTISTS GUILD



"The Green Coat"

FRANK A. WERNER  
Studio:  
19 East Pearson Street  
Chicago

## FINE ARTS BUILDING



"Chateau Gaillard"

CHARLES FRANCIS BROWNE

**C** H A R L E S F R A N C I S B R O W N E, Landscape Painter; born Natick, Mass., 1859. Studied Boston Art Museum; Pennsylvania Academy of Fine Arts; Ecole des Beaux Arts, Paris, under Gérôme and other masters. For many years he was instructor and lecturer on art at the Art Institute, Chicago; edited "Brush and Pencil" 1897-1900; exhibited Paris Exposition, 1889-1900; Chicago Exposition, 1893; all important current expositions. Superintendent United States section, Department of Fine Arts of Panama-Pacific International Exposition, 1915. Assistant Commissioner General, Centennial Exposition, Buenos Aires, and Santiago, Chile, 1910. Awards: Charles Toppan Prize, Pennsylvania Academy of Fine Arts; Young Fortnightly Prizes, Art Institute, Chicago, 1905; Grower Prize, Art Institute, Chicago, 1906; Fine Arts Building Prize, Chicago, 1909. Member: Society of Western Artists (president, 1912-1914); Chicago Society of Artists (president 1913-1914); president Artists Guild, 1913-1914, 1914-1915; director Municipal Art League, Chicago; life member National Civic Association; member "The Cliff Dwellers" and "The Little Room"; associate member National Academy of Design; member The Artists Guild, Chicago.

Studio: 1543 East Fifty-seventh Street, Chicago.

## THE ARTISTS GUILD



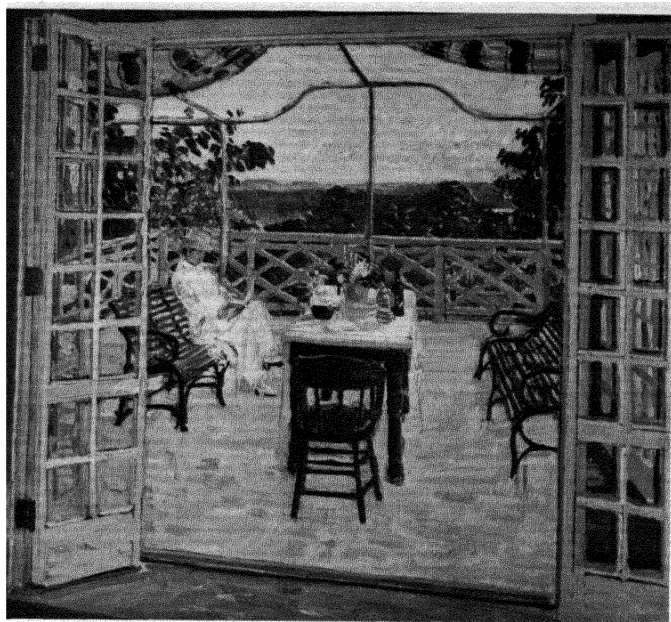
"An Upland Meadow"

PHILIP LITTLE

**P**HILIP LITTLE; born Swamscott, Mass., September 6, 1857; received instruction at Lowell School of Design, Boston; Boston Museum School. Represented in the following permanent collections: Pennsylvania Academy of Fine Arts, Portland Memorial Museum, Walker Memorial Museum, Bowdoin College, Minneapolis Institute of Art, Milwaukee Art Society, Nashville Art Association; Essex Institute, Salem, Mass.; Dubuque Art Association, City Art Museum, St. Louis; also in loan collection, Boston Art Museum; private collections, Boston, Salem, Montreal, Utica, Washington, D. C.; Minneapolis, Milwaukee, Chicago, Nashville and Haverhill, Mass. Exhibited: All prominent exhibitions in the United States, Paris Salon, Munich, Rome, Montevideo, Valparaiso. Honorable Mention, Chicago, 1912. Curator Department Fine Arts, Essex Institute, Salem. Life Member: Portland, Me., Society of Art, Guild of Boston Artists, The Artists Guild, Chicago, Salmagundi Club and Lotus Club, New York. Awarded Silver Medal, Panama-Pacific International Exposition, 1915.

Studio: Salem, Mass.

## FINE ARTS BUILDING



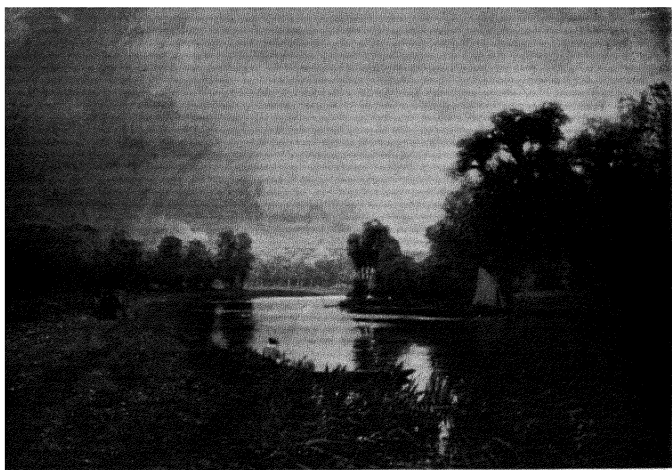
"Studio Roof, Lake Geneva"

FREDERIC CLAY BARTLETT

**F**REDERIC CLAY BARTLETT, Mural and Landscape Painter. Born in Chicago, 1873. Studied in the Royal Academy in Munich, Germany, and in Paris under Blanche, Aman Jean and Whistler. Honorable Mention: Carnegie Institute, 1908. Silver Medal: St. Louis Exposition, 1894. Cahn Prize: Chicago, 1910. Silver Medal: Panama-Pacific Exposition, 1915. Represented by Mural Paintings in the Council Chamber, City Hall, Chicago; the University of Chicago, the University Club, and by Mural work and altar pieces in many churches; also by pictures in the permanent collections in Mayence, Germany; the Carnegie Institute, Pittsburgh; the Union League Club of Chicago; the Friends of American Art, of the Chicago Art Institute, and in private collections. Member of the National Society of Mural Painters, the Society of Western Artists, the Chicago Society of Artists and The Artists Guild.

Studios: 2901 Prairie Avenue, Chicago, and Lake Geneva, Wis.

## THE ARTISTS GUILD



"Along the River Oise at  
Auvours-sur Oise, France"

ALEXIS JEAN FOURNIER

**A**LEXIS JEAN FOURNIER, Painter, Illustrator, Lecturer. Pupil of Laurens, Constant, Harpignies, and Julian Academy of Paris. Member of Cliff Dwellers Club and The Artists Guild of Chicago. Awards: Gold and Silver Medals, Minnesota Industrial Society; Second Hengerer Prize, Buffalo, 1911. Exhibited: Paris Salon, 1894-1895, 1899-1900, 1901. Crystal Palace, London: Exhibition of Selected Paintings by Artists for the West, 1906, and Annual Exhibitions of Western Artists in 1907-1908, 1913-1914. Pictures at Detroit Museum; Muskegon, Michigan; Public Library, Woman's Club and Minneapolis Club, Minneapolis; St. Paul Institute, St. Paul; Kenwood Club, Chicago.

Probably the most interesting works of Mr. Fournier are his paintings of "The Haunts and Homes of the Barbizon Masters." He has lived long at Barbizon and has been a welcome guest in the homes of these masters. From Francois Millet, son of Millet, with whom Fournier formed an intimate friendship, he learned much concerning the life of his famous father and of the doings and sayings of that brilliant coterie of artists, the men of 1830. It is with these "Reminiscences of Barbizon" that Mr. Fournier has delighted many audiences, as the talk is full of interesting experiences and numerous sidelights on these famous painters.

For lecture dates, address J. E. Allen, Fine Arts Building, or The Artists Guild, 412 South Michigan Boulevard, Chicago.

Studio: East Aurora, New York.

## FINE ARTS BUILDING



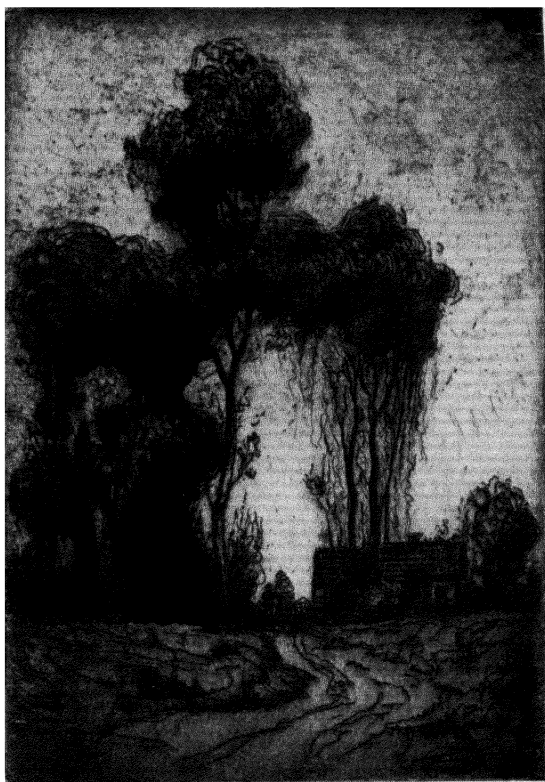
"Portrait of Mrs. Joseph L. McNab"

ETHEL L. COE

**E**THEL L. Coe, Painter, Miniature Painter and Illustrator; born Chicago, Ill. Pupil of Art Institute, Chicago; Charles W. Hawthorne, Provincetown, Mass., and Joaquin Sorolla y Bastida of Madrid, Spain. Award: Traveling American Scholarship, Art Institute, Chicago. Member of Chicago Society of Artists, Art Students' League and The Artists Guild. She is represented in the Sioux City Art Society collection by "La Nina" and also in many private collections. Instructor at the Art Institute, Chicago.

Studio: 11 Tree Studio Building.

## THE ARTISTS GUILD



"On a Country Road"

CHARLES W. DAHLGREEN

Courtesy of Mr. Albert Rouillier

**C**HARLES WILLIAM DAHLGREEN. Member of Chicago Society of Artists, The Artists Guild, Union Internationale des Beaux-Arts et des Lettres. Exhibited in Germany and Paris Salon. Represented in the Congressional Library, Washington, D. C., and New York Public Library. First Prize in still life painting, Kunst Gewerdeschule zu Dusseldorf, and Art Students' League. Honorable Mention, the Panama-Pacific International Exposition, 1915. Studied at the Art Institute of Chicago and abroad.

Studio: 1640 North Keeler Avenue.



## FINE ARTS BUILDING



"October"

F. C. PEYRAUD

**F.** C. PEYRAUD, Painter and Teacher; born Switzerland. Member: Academy of Design, Chicago Society of Artists, Chicago Water Color Society, and The Artists Guild of Chicago. Represented in the Union League Club, Chicago; Municipal Art League, Chicago; Chicago Art Institute and City of Chicago Municipal Art Collection. Awards: Fortnightly Prize, Chicago, 1899; Municipal Art League Prize, 1912; Edward B. Butler Prize, Chicago, 1912. Medals: Chicago Society of Artists, 1912; Honorable Mention, American Art Exhibition, Chicago, 1912; Clyde M. Carr Prize, Chicago, 1913; William Frederic Grower Prize, 1915; Bronze Medal, International Exposition, San Francisco, 1915.

Studio: Monroe Building, Chicago, Ill.

## THE ARTISTS GUILD



"The Bather"

BOLTON BROWN

Owned by The National Arts Club, New York

**B**OLTON BROWN; birthplace, Dresden, N. Y., 1865. He is a Landscape Painter, Teacher and Writer. For three years he was instructor at Cornell University and at Leland Stanford, Jr., University for eight years. Member: National Arts Club; Union Internationale des Beaux-Arts et Lettres; The Artists Guild, Chicago. Work: "From Unknown Ports," owned by C. W. Rinehart, collector; "Monterey Fishing Village," Indianapolis Art Association; "The Farm House in Winter" hangs in Brooklyn Art Museum; "Mt. King" is in Hugo Reisinger's collection, which also contains this artist's "October"; "The Green Boat" was purchased by a well-known Eastern collector, while "The Blue Butterfly" found its home in Chicago.

Studios: 1947 Broadway, New York; Summer, Woodstock, Ulster County, N. Y.

## FINE ARTS BUILDING

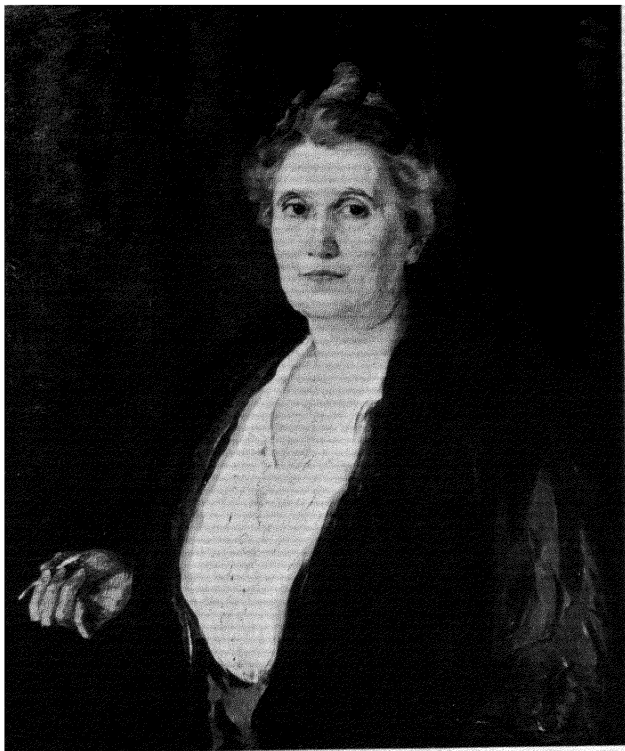


"Gifts From Apaches" (At a Pueblo Window) J. H. SHARP

**J**OSEPH HENRY SHARP, born Bridgeport, Ohio, 1879. Studied in Antwerp under Beriat; Munich Academy under Carl Marr; with Jean-Paul Laurens and Benjamin Constant in Paris. Specialty: Indian subjects. Instructor: Cincinnati Art Museum, 1892-1902; resigned to live among the Indians. Eleven of his portraits of famous Indians purchased in 1900 by Government and hang in Smithsonian Institute. Eighty Indian portraits purchased in 1902 by Mrs. Phoebe Hearst for University of California, with a commission for fourteen more each year for five years, covering all the most noted tribes. Exhibited in Paris Exhibition, 1900. Silver Medal, Buffalo Exposition, 1901, for Indian portraits; Silver Medal, Colorossi School, Paris. Charter member of Cincinnati Art Club; member of California Art Club, Society of Western Artists, Salmagundi Club, New York, and The Artists Guild.

Address: Taos, N. M., and 1481 Corson Street, Pasadena, Cal.

## THE ARTISTS GUILD



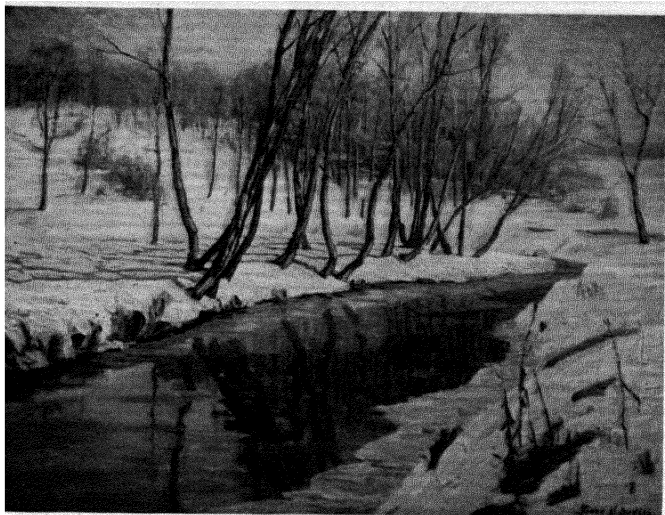
"Portrait of Mrs. D."

ANNA LEE STACEY

**M**RS. JOHN F. STACEY, Landscape and Portrait Painter; specialty, portraits; born in Glasgow, Mo. Studied at the Art Institute, Chicago. Member of Chicago Society of Artists and The Artists Guild. Awards: Young Fortnightly Prize, Chicago Artists' Exhibition, 1902; Martin B. Cahn Prize, Exhibition by the American Artists, 1902; Marshall Field Prize, 1907; Clyde M. Carr Prize, Chicago Artists' Exhibition, 1912. Represented in the collections of the Municipal Art League, the Union League, Kenwood and Arche Clubs, Chicago Woman's Aid, Chicago Woman's Club, Tuesday Art and Travel Club, West End Club and others. Pictures purchased by City Art Commission.

Studio Building: 6 East Ohio Street, Chicago.

## FINE ARTS BUILDING



"The Willows"

FRANK V. DUDLEY

**F**RANK V. DUDLEY; born Delaven, Wis. Studied at Art Institute, Chicago. Member: Chicago Society of Artists, Chicago Water Color Club, The Artists Guild, Union Internationale des Beaux Arts et des Lettres, Paris; Palette and Chisel Club, Chicago. Represented in permanent collection of the Art Institute of Chicago (Municipal Art League), Chicago Woman's Aid collection, Los Angeles Country Club collection; Public School collection, St. Louis; Public School collection, Chicago; Municipal collection, Owatona, Minn. Awarded: Municipal Art League Prize for Landscape, 1907; Municipal Art League Purchase Prize, 1914; Butler Purchase Prize, 1915.

Studio: 6224 Greenwood Avenue, Chicago.

## THE ARTISTS GUILD



"Ozark Zephyrs"

CARL R. KRAFFT

Englewood Prize, Art Institute, 1915

**C**ARL R. KRAFFT, Landscape and Figure Painter; born Reading, Ohio, 1884. Received his early art training at the Art Institute, Palette and Chisel Club, and the Academy of Fine Arts. Pupil of Wellington Reynolds and Frank Walcott. These affiliations soon developed his talents and his pictures gained recognition at the leading exhibitions at the Art Institute, Palette and Chisel Club and other prominent galleries of the country. Mr. Krafft was one of the first landscape painters to appreciate the beauties of the Ozark Mountains and has given art lovers many beautiful impressions of the Ozark wonderland. He, with R. F. Ingerle, founded the School of Ozark Painters. Instructor of composition and color at the Fine Arts Academy, 1915. Member of the Chicago Society of Artists, Palette and Chisel Club, The Artists Guild and the School of Ozark Painters. Awarded Englewood Prize, Art Institute, 1915. A number of Carl R. Krafft's paintings are on view at the Guild.

Studio: 606 Michigan Avenue, Chicago.

## FINE ARTS BUILDING



"A London Square"

J. ALLEN ST. JOHN

**J. ALLEN ST. JOHN**, Painter and Illustrator; born in Chicago. Pupil of Art Students League, New York, under Mobrey, Beckwith and DuMond. He was one of the first members of the Salmagundi Club, New York, and is a member of the Art Students League, New York; Chicago Society of Artists, Society of Western Artists and The Artists Guild. He is represented by a painting in the collection of the Jewish Women's Guild, Sioux City Art Society collection, and in many private collections. He was instructor in the New York School of Art and has illustrated books for Harper's, McClurg's, Rand-McNally and many others. He also wrote and illustrated "The Face in the Pool." He received Honorable Mention in France.

**Studios:** 311 East Twenty-second Street and 35 North Dearborn Street, Chicago.

## THE ARTISTS GUILD



"Colorado Pines"

BIRGER SANDZEN

**B**IRGER SANDZEN; born Blidsberg, Sweden. Pupil: Zorn and Bergh in Stockholm, and Amen-Jean in Paris. Both European and American art critics speak highly of his refined and strongly individual treatment of color and line. Recently he has devoted most of his time to the unexplored, fascinating scenery of the Southwest. Many of his Western Landscapes are on exhibition at The Artists Guild.

Studio: Lindsborg, Kan.



## FINE ARTS BUILDING



"After the Shower" (Moonlight)

RUDOLPH F. INGERLE

**R**UDOLPH F. INGERLE; born in Vienna, Austria, in 1879. He came to America while very young and his art is essentially and indisputably American. He received his academic training at Smith's Academy, the Art Institute of Chicago, and the Fine Arts Academy, but always has been an enthusiastic outdoor worker, following nature through all her moods and keenly enjoying them all. He is an officer in the Chicago Society of Artists; is a member of the Society of Western Artists, the Palette and Chisel Club, the Bohemian Arts Club, The Artists Guild, and the International Beaux Arts et Lettres, France. Awarded medal by the Bohemian Arts Club, 1906; Associate Prize, Palette and Chisel Club, 1914. Mr. Ingerle and Carl R. Krafft have founded the School of Ozark Painters. Exhibits in Chicago, Philadelphia, Cleveland, Detroit, St. Louis and many other cities.

Studio: 606 Michigan Avenue, Chicago.

## THE ARTISTS GUILD



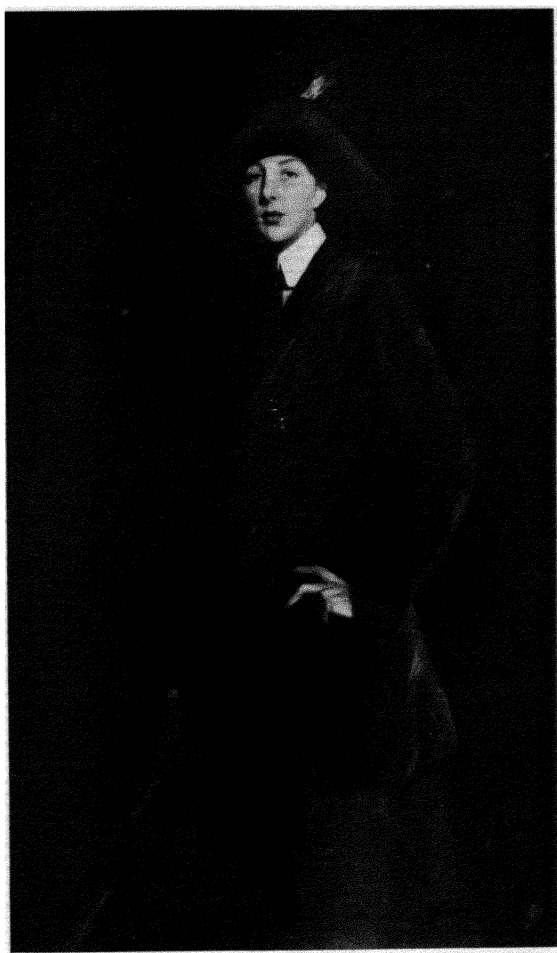
"Peace"

LUCIE HARTRATH

**L**UCIE HARTRATH was born in Boston, Mass. She is a pupil of Rixens, Courtois, and Colin, in Paris. Member: Chicago Society of Artists, Society of Western Artists, the Chicago Water Color Club and The Artists Guild. In 1911 she was awarded the Butler Purchase Prize at the Art Institute of Chicago. She is a constant exhibitor in all important exhibitions throughout the country and is represented in many private collections. She specializes almost entirely in landscape paintings, and generally from subjects from the haunts of American artists' colonies, excepting when she makes her extensive trips abroad, which are quite frequent.

Studio: Tree Studio Building, Chicago.

## FINE ARTS BUILDING



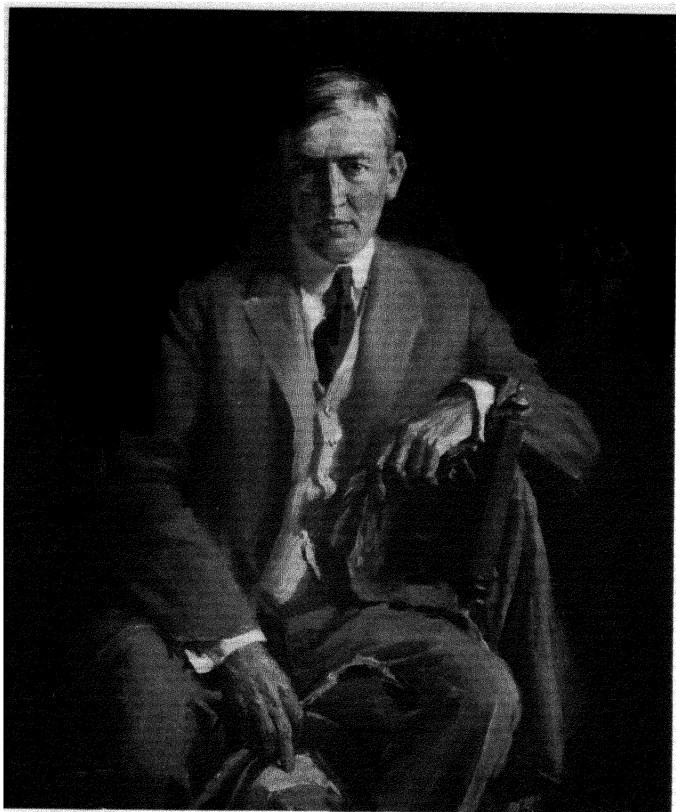
Portrait. Mrs. Newton Smith

**CECIL CLARK DAVIS**

**Studio:**

**19 East Pearson Street,  
Chicago.**

## THE ARTISTS GUILD



Portrait: George Ade  
At Purdue University

ROBERT W. GRAFTON

**R**OBERT W. GRAFTON, born in Chicago. Studied: Art Institute, Julian Academy, Paris, and afterward in Holland and England. Member: Chicago Society of Artists, Palette and Chisel Club and The Artists Guild. Executed Mural Decorations, Rumeley Hotel, La Porte, Ind.; Fowler Hotel, Lafayette, Ind., and Anthony Hotel, Fort Wayne, Ind.

Studio: Michigan City, Ind.

## FINE ARTS BUILDING



"In Pont Aven"

LOUIS OSCAR GRIFFITH

**L**OUIS OSCAR GRIFFITH; born Greencastle, Ind. Studied with Frank Reaugh, St. Louis School of Fine Arts; Art Institute, Chicago. Painted in Brittany and the United States, Western Texas, Coast of Maine and Indiana. Specialty of landscape in oil, pastel and colored etchings. Member: Chicago Society of Artists, Chicago Society of Etchers, the Palette and Chisel Club and The Artists Guild. Exhibited in most important exhibitions in the United States. Medal: Bronze Medal, Pacific International Exposition, 1915. Represented in the Union League collection, the City of Chicago Municipal collection and many private galleries.

Studio: 910 South Michigan Avenue, Chicago.

## THE ARTISTS GUILD



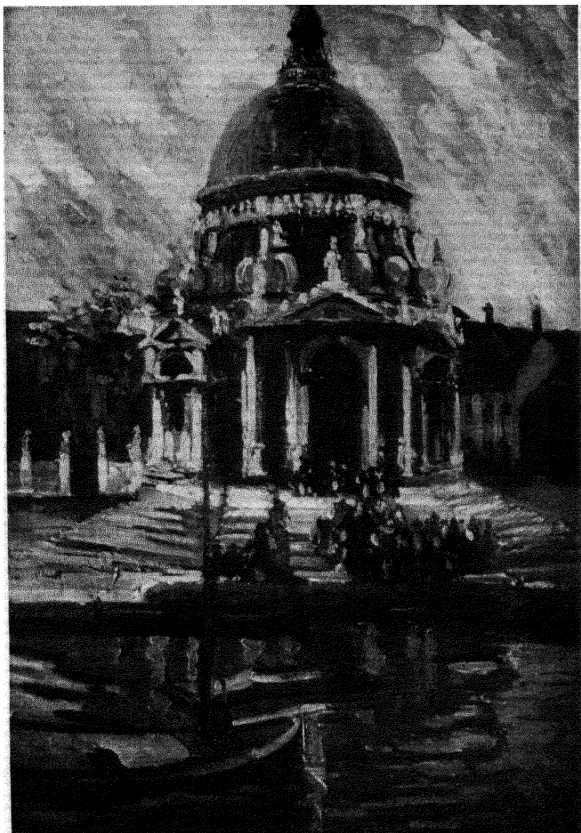
"Willows at Sunset"

ADOLPH R. SHULZ

**A**DOLPH R. SHULZ, Landscape Painter; born in Delavan, Wis. Pupil: Art Institute, Chicago; Art Students' League, New York; Julian Academy, Paris, under Lefebvre, Constant and Laurens, and at Academie Colorossi, Paris. Member: Chicago Society of Artists, Wisconsin Society of Painters and Sculptors, and The Artists Guild. Awards: Young Fortnightly Prize, 1900; Grower Prize, 1908; Municipal Art League Purchase, 1904. Work: "Frost and Fog," Art Institute, Chicago.

Studio: Delavan, Wis.

## FINE ARTS BUILDING



"Madonna della Salute, Venice" JESSIE BENTON EVANS

**J**ESSIE BENTON EVANS, pupil of Art Institute, Chicago, and Professor Zenneti Zilla, Venice. Member: Chicago Society of Artists; The Salvator Rosa Art Club, Naples; International des Beaux Arts, Paris, and The Artists Guild. Prize: First Prize, Phoenix Art Exhibition, 1915.

Studio: 1517 East Sixty-first Street, Chicago.

## THE ARTISTS GUILD



"Wash Day"

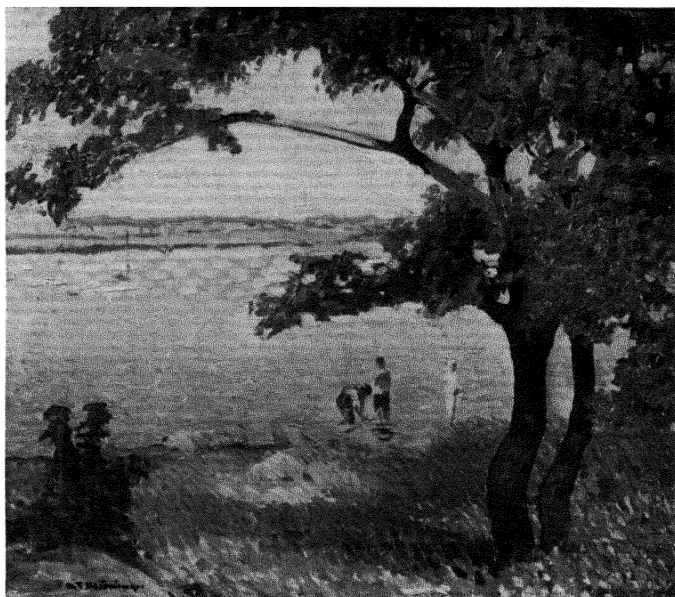
ADA WALTER SHULZ

**A**DA WALTER SHULZ was born in Terre Haute, Ind. She is a pupil of the Art Institute of Chicago, and studied at Vitte Academy, Paris, France. She is a member of the Chicago Society of Artists and The Artists Guild of Chicago. Specializing in child subjects, she usually chooses the out-of-doors setting for her able portrayal of children at play on the hilltop or in the garden. Quite frequently she elects to show interiors, in which she again generally paints child life, planning the setting to carry indoors her happy sunlight effects. Mrs. Shulz exhibits regularly at important exhibitions and has received much favorable comment from the American press.

Studio: Delavan, Wis.



## FINE ARTS BUILDING



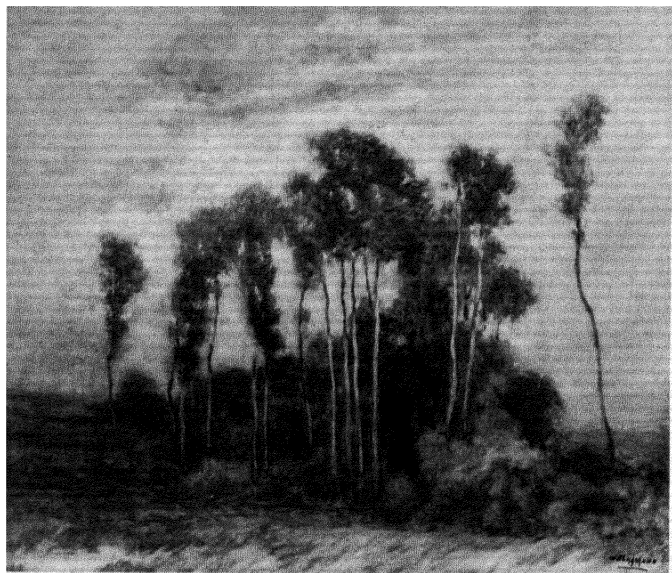
"In July"

A. F. KLEIMINGER

**A.** F. KLEIMINGER, whose early training was obtained at the Art Institute of Chicago, has made himself well known as an able painter and teacher. After completing his course at the Art Institute he was honored with the position of professor of drawing in the Antique and Life Classes of the same institution. Since leaving Chicago he has been abroad, studying in Munich for two years, after which time he went to Paris, where he became a pupil of Henri Martin, under whose instructions he remained for three years. The following year he was made director and professor of painting in the American School at Paris. Mr. Kleiminger has exhibited at the Paris Salon; Society of American Artists at their international exhibition, New York; annual exhibitions at the Chicago Art Institute, and Panama-Pacific Exposition at San Francisco, 1915. While abroad he painted portraits of Miss Rosaline Marshall of Scotland, Miss McClellan, the painter, and many other people of note. Among his portraits since his return to this country are included Walton Ricketson, sculptor, and Mrs. R. Swain Gifford.

Studio: Fair Haven, Mass.

## THE ARTISTS GUILD



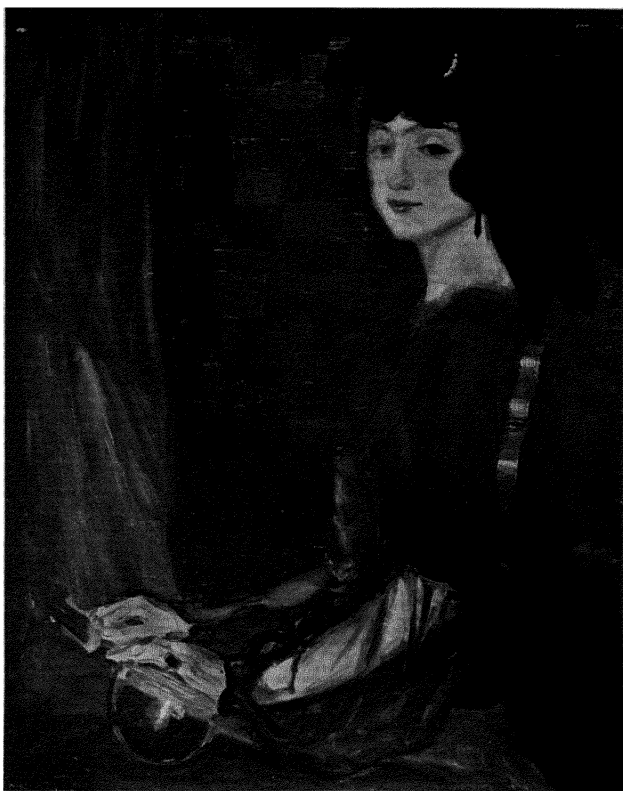
"Evening"

WILLIAM CLUSMANN

**E**VENING" represents one of the subjects painted by William Clusmann, a type of landscape which has made him very popular, choosing, as he generally does, the rural, home-like spots. In recent years he has departed from his usual style, and has painted a number of scenes along the Chicago river, for which he has received very favorable comment from the local press. Mr. Clusmann was born in North Laporte, Ind., 1859. He is a pupil of Benczur at the Royal Academy, Munich. He is a member of the Chicago Society of Artists, Chicago Water Color Club, Society of Western Artists and The Artists Guild. He received honorable mention at Stuttgart, Germany, 1884. For the past year and a half he has been in Germany in search of material for subjects.

Studio: 2541 Haddon Avenue, Chicago.

## FINE ARTS BUILDING



Portrait of Jenny Denny

GORDON SAINT CLAIR

**G**ORDON SAINT CLAIR, born in Veedersburg, Ind. Studied at the Art Institute of Chicago, Chicago Academy of Fine Arts. Member of Chicago Society of Artists, Palette and Chisel Club and The Artists Guild. Exhibitor of portraits and landscapes. Editor of and contributor to art publications.

Studio: 26 Tree Studio Building, Chicago.

## THE ARTISTS GUILD



"Winter" — Calumet, Mich.

JOSEPHINE L. REICHMANN

**T**HE above illustration represents a winter scene at Calumet, Mich., one of the many places visited by Mrs. Reichmann in search of material for her paintings. Landscapes most generally employ her brush, although at times some of her interpretations of certain moods include figures to carry out her theme. Mrs. Reichmann is a pupil of the Art Institute of Chicago; Charles Frances Browne, Chicago; Art Students League, Chicago; Charles W. Hawthorne of Provincetown, Mass., and the Art Students League, New York. She is an exhibitor at the exhibitions of the artists of Chicago and vicinity, American Water Color Society, and The Artists Guild, of which she is a member. Examples of paintings by Mrs. Reichmann are generally on exhibition at The Artists Guild Galleries.

Studio: 5765 Blackstone Avenue, Chicago.

## FINE ARTS BUILDING



"Study in Black and White of an Oberbayern Peasant"

HARRIET S. PHILLIPS

**H**ARRIET S. PHILLIPS, after several years of study under New York artists, continued her study for six years in Kunstlerinen Berein, Munich. After six years in Munich she returned to Paris, where she continued her study under Simon, Cottet and others. Through favorable criticism of an exhibition in Munich, Miss Phillips was elected honorable member of Kunstlerinen Berein. She has exhibited in the Champes de Mars Salon, Paris, in the year 1903-1904. She is a member of The National Arts Club, the Pen and Brush Club, the Municipal Arts, The New York Painters Society of Women Artists, the American Federation of Arts and The Artists Guild of Chicago.

Colonial Studios: 39 West Sixty-seventh street, New York.

## THE ARTISTS GUILD



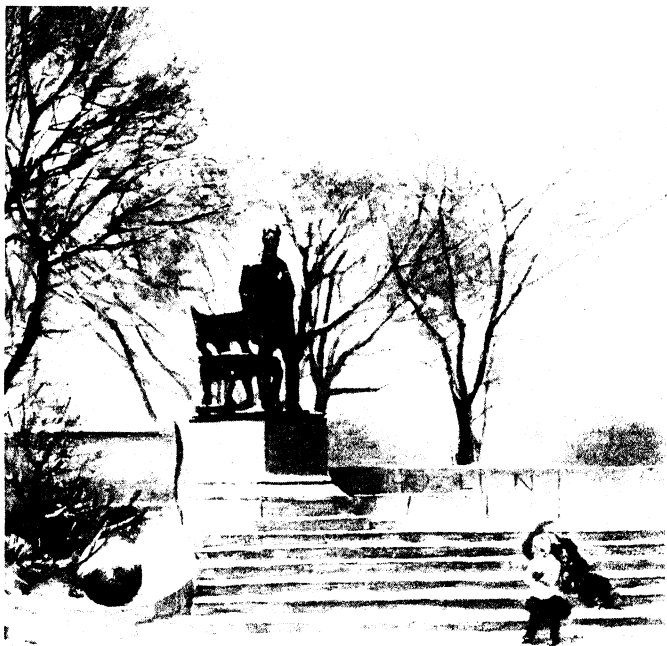
"Dreaming"

CHARLES E BOUTWOOD

**C**HARLES E. BOUTWOOD; birthplace, England. Landscape and Portrait Painter. Instructor at The Art Institute of Chicago. Prizes: Scholarship prize at the Royal Academy in London, where he was a pupil, which enabled him to study in Paris for three years. He received the Yerkes prize, Chicago, and the Chicago Society of Artists, 1913. Member: Chicago Society of Artists (ex-president), and of The Artists Guild (director).

Studios: Trepied Etaples, France; Polperro, Cornwall, England; Hinsdale, Ill.

# FINE ARTS BUILDING



"In Lincoln Park"

F R HARPER

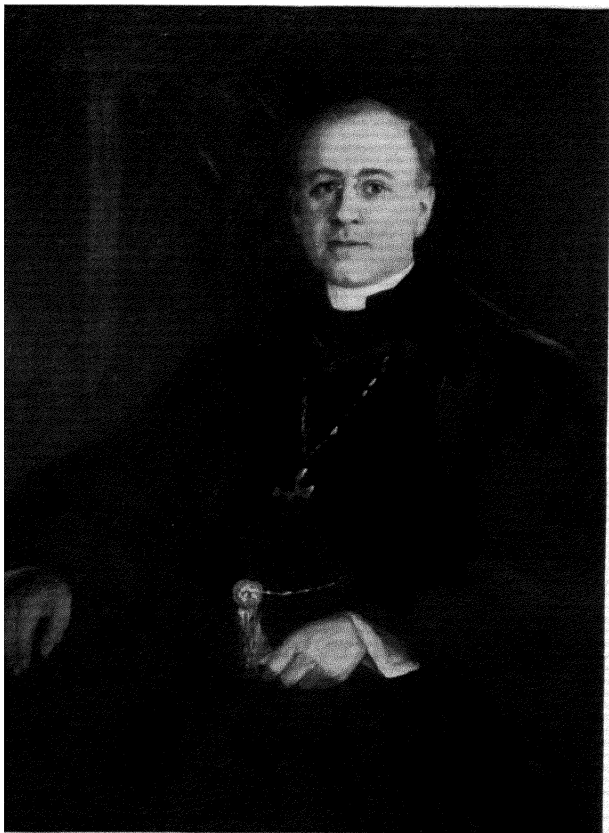
F. R. HARPER

Studio:

1020 Fine Arts Building

Chicago

## THE ARTISTS GUILD



"Bishop Sumner"

HARRIET BLACKSTONE

**H**ARRIET BLACKSTONE, Portrait Painter, born in New York, N. Y. Studied in New York and Paris under the usual corps of instructors. She has been a constant exhibitor in all the leading exhibitions of the country and also at the Paris Salon. Member: Chicago Society of Artists, American Women's Art Society of Paris, National Society of Arts and Letters, Paris; the Little Room; the Municipal Art League of Chicago, from which she is a delegate; the Cordon Club, The Artists Guild and other clubs. She has been honored with many important commissions, among whose portraits are included: Judge Trusdale, Youngstown, Ohio; Mrs. Andrew MacLeish; Mrs. B. G. Poucher of Glencoe; Past Grand Master E. A. Tennis, for the Masonic Temple, Philadelphia; Dean Willard of Knox College; Mrs. Cloney and Mrs. Nollen, Lake Forest, Ill.; Miss Anna Morgan; the late President Compton, for the Association of Commerce; Jacob Bauer, Chicago; group of children for Mrs. George Thorn, Winnetka; Bishop Walter Taylor Sumner, Portland, Ore; Mrs. William A. Soper of Utica, N. Y., and portraits for the nephew of the late Vice-President Sherman and many others of equal note

Studio: Glencoe, Ill.



## FINE ARTS BUILDING



"A Dreamy Brook"

ROYAL HILL MILLESON

**R**OYAL HILL MILLESON, born Batavia, Clermont County, Ohio. Specialty. Landscapes in Oil and Aquarelle. Studied at Smith Art Academy, Chicago. Exhibited at the Chicago Art Institute, Art Academy, etc. Represented in many private collections throughout the country. Formerly special writer and illustrator on the Chicago Inter Ocean. Author of "The Artist's Point of View." Member of the Boston Art Club, Chicago Society of Artists, The Artists Guild, etc.  
Studio. 2336 Osgood Street, Chicago, Ill.



"Winter's Sunshine"

ROYAL HILL MILLESON

## THE ARTISTS GUILD



"Red Autumn"

T. C. STEELE

**T. C. STEELE**; born Indiana. Pupil: Benczur, and Loefftz. Member. Society Western Artists (president, 1898-1899). Awards: Honorable Mention, Paris, 1900; Fine Arts' Corporation Prize, Society Western Artists, 1910. Work: "Gordon Hill," Cincinnati Museum, "Oaks at Vernon," "Portrait of Rev. Hyde," and "The River," Indianapolis; Landscape, St. Louis Museum; "White Water Valley," Richmond, Ind. Studio: Indianapolis, Ind.

**EDWARD ERTZ**, R. B. A., London. Figure, Landscape and Marine Painter—all mediums. Etcher and Engraver. Awards: Five international medals. Exhibited in Paris, London, Pittsburgh, Chicago, Berlin, Munich, etc. Represented in three permanent collections in the United States, also in Alexandra Palace Museum in London. Member: Royal Society of British Artists; Society of Arts, London; United Arts Club, London; three societies in Paris; Chicago Society of Etchers and The Artists Guild of Chicago.



"The Waif"

EDWARD ERTZ

Studio: Pulborough, Sussex, England.

## FINE ARTS BUILDING



"Wandering Dreams"

WALTER UFER

Studio:

854½ N. State St.  
Chicago

**F**LORA LAUTER, Landscape and Portrait Painter; born New York. Studied under Henri, Chase and Mora, in New York. Member: Association of Women Painters and Sculptors, American Federation of Arts, Woman's International Art Club, London, and The Artists Guild, Chicago.

Studios: 257 West Eighty-sixth Street, New York, N. Y.; 612 East Thirteenth Street, Indianapolis, Ind.



"Dutch Girl"

FLORA LAUTER

Page Fifty-seven

## THE ARTISTS GUILD



**M**ATILDA VANDER-  
POEL, Painter, In-  
structor at the Art Insti-  
tute, Chicago. Member:  
Chicago Society of Art-  
ists, The Artists Guild.  
Exhibitor in all important  
Chicago exhibitions. Miss  
Vanderpoel specializes in  
the pastel portraits of chil-  
dren, and a wonderful gift  
for portraying the appeal-  
ing child-like characteris-  
tics of her subjects, has  
made her work very pop-  
ular.

Studio: Art Institute,  
Chicago.

"The Young Artist"  
MATILDA VANDERPOEL

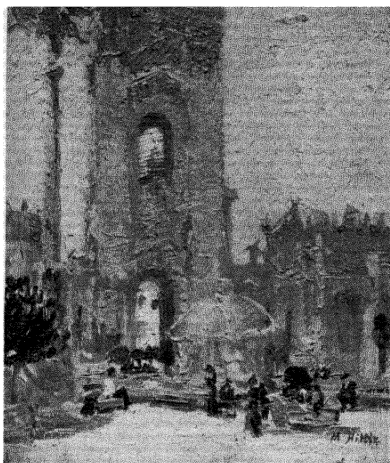
**M**MARGARET  
BAKER,  
Landscape Painter.  
Pupil of the Art  
Institute of Chi-  
cago, John Carl-  
son, David Eric-  
son. Instructor:  
The Art Institute  
of Chicago. Mem-  
ber of the Wiscon-  
sin Society of Art-  
ists, The Artists  
Guild, Chicago.  
Exhibited: The  
Chicago Society of  
Artists, the Wisconsin Society of Artists, and St. Paul  
Institute.



"The Old Mill"

MARGARET BAKER

## FINE ARTS BUILDING



"In the Court of Abundance"  
MARGARET A. HITTLE

**M**MARGARET A. HITTLE, born Victor, Iowa, 1886. She is a graduate of the Art Institute of Chicago; Normal, 1906, Academic, with the Frederick Magnus Brand Competitive Prize, 1909. Miss Hittle is a Painter, Etcher and Illustrator. Her most recent efforts have been given to mural decorations. She has mural panels hung in the James R. Doolittle School, Lane Technical High School, and Garret Biblical Institute, Evanston, Ill. Portraits, miniatures and genre subjects are among the paintings by Miss Hittle that are included in many private collections.

Studio: E717 Indiana Avenue, Spokane, Wash

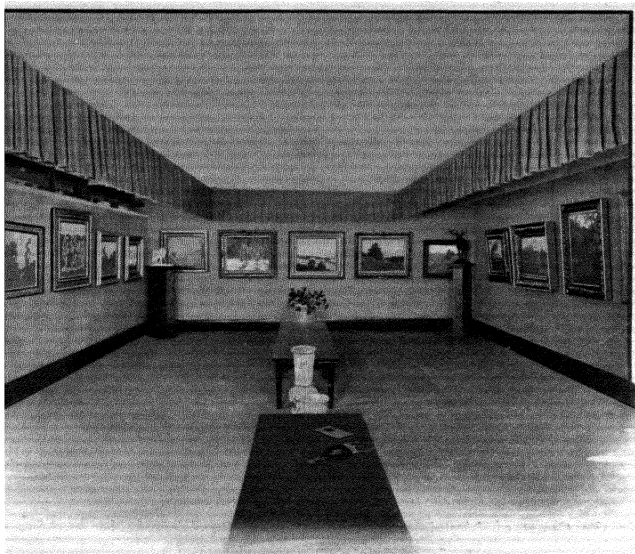
**I**DA A. PETERSON, Portrait and Landscape Painter. Pupil: Art Institute, Chicago; Art Academy of Cincinnati under F. Duveneck; Julian Academy under F. Schomer and P. Gervais, and Richard Miller. Member: Art Students League and The Artists Guild of Chicago.

Studio: Central Block, Pueblo, Colo.



"Old Lady Portrait"  
IDA A. PETERSON

## THE ARTISTS GUILD



### The Artists Guild as a Permanent Institution

**T**HE rapidly growing appreciation of the general public for the finer and better things in art, especially along craft lines, emphasizes distinctly the fact that you "can't fool all of the people all of the time." In the early days of the so-called Arts and Crafts movement, much that lacked merit from any other point of view than some originality of design was exploited and the public requested to accept it as the last word in craft production; amateurs with no knowledge of the technical processes peculiar to the several lines of craft endeavor, aspired to attempted results quite beyond their capacity and understanding, and delivered as a finished product work that bore the stamp of crudity predominant.

To the credit of many of them it has been gratifying to note their loyalty to ideals by schooling themselves in the arduous paths of technique under the tutelage of schooled masters, and while many "dropped by the wayside," the demonstration of the survival of the fittest is complete. Today many earnest workers are engaged in producing things of a high order of workmanship and design and the confidence of the public is restored somewhat as a consequence. Satisfactory evidence of this is seen in the growing popularity and success of The Artists Guild, whose entire stock

## FINE ARTS BUILDING



is supplied by Artists and Craft Workers from every section of the country and displayed for sale only after passing the careful scrutiny of a selected and competent jury. As a consequence those whose lives have given them few opportunities to acquaint themselves with art ideals have learned that here a selection may be made with no other requisite than its pleasing effects individually, the responsibility of its artistic merit and quality of material and workmanship having been assumed and vouched for by The Artists Guild. The Artists Guild, in addition to supporting a salesroom and gallery of paintings, sculpture, and the crafts, all of the highest order, serves the individual further, after learning of his needs, by recommending and introducing just the particular Artist or Craftsman whose specialty it is, thereby allowing the buyer and worker to come into harmonious relations to their mutual profit and satisfaction.

The writer predicts a great future for The Artists Guild, not alone because it supplies the public's needs, but because its foundation is built on merit and its administration carried on with extreme courtesy.

## THE ARTISTS GUILD

### Etchings

THE mere word "print" covers a good many fields, as illustrated among the possessions of a print collector, where there may be included wood blocks, lithographs, line etchings, color etchings, and engravings. I shall state briefly the method in the making of etchings and colored prints on metal plates. It is wonderful when we realize that for the past four centuries artists have chosen this mode of expression, limited only to the use of black and white, no two proofs exactly the same, yet printed from the same plate by the same hand. The value of an etching is usually governed by the edition which is limited to a certain number of proofs.

Now let us etch a plate. We have a piece of copper highly polished, which surface we cover with what we call "ground"—nothing more than white wax and asphaltum. After a very thin coating of this is laid upon the surface of the plate we are ready to make our sketch upon it. With our subject before us, and the joy of our work in our heart, we proceed to lay bare the copper where we have drawn through the ground. When the drawing is complete we are ready to etch, after having protected the back of our plate and placed it in an acid bath, allowing the acid to attack the lines in various degrees. The deeper the line the more ink it holds, and consequently revealing darker tones. When this process is completed we begin the printing. The plate is cleaned, its lines are filled with ink, and the surface cleaned with the palm of the hand and rags. We place this on the bed of the press, put onto our plate the paper, which has been dampened, cover it with a blanket and run it through. Now remove the paper and we have an exact reproduction of the design which we drew upon the plate.

Color etchings are printed in the same way. The plates are manipulated, however, in somewhat different manner. The plate is made to hold ink by roughening its surface, of which there are several methods. The dust box is employed, an air-tight box which contains a little powdered rosin. The rosin is disturbed with a bellows and the plate is inserted into the box, allowing the particles of rosin to settle upon its surface in a very fine dust. When the plate is heated these particles adhere to it. After the design is drawn it is etched as in the case of the line etchings; that is, in various degrees according to the depth of the tone desired. The less we etch the more smooth the metal remains, thereby yielding a lighter tone of color. Some artists use more than one plate—a plate to carry each color. However, this has no bearing upon the quality of the print, which of course lies entirely with the artist's ability to produce a beautiful color harmony. Our libraries are filled with handsomely illustrated volumes upon the subject.

L. O. GRIFFITH.



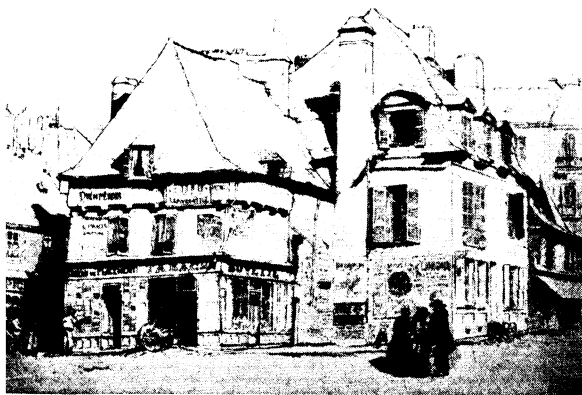
## FINE ARTS BUILDING



Oil Sketch — "After the Rain"  
St. Leon Du-Doight

CHARLES B KEELER

**C**HARLES B. KEELER,  
Landscape Painter, Etcher.  
Born in Cedar Rapids, Iowa.  
Studied at the Art Institute,  
Chicago, and abroad. Member:  
Chicago Society of Etchers and  
The Artists Guild. Medals:  
Silver Medal, St. Paul Institute,  
1915, for a group of etchings;  
Honorable Mention, Panama-  
Pacific Exposition, San Fran-  
cisco, 1915, for etchings. Work:  
"Moonlight," oil painting, St.  
Paul Institute, 1915.



Etching. "Old Houses"

CHARLES B KEELER

Place. Terre-Au-Duc Quimper (Brittany)

Book plates and private Christmas cards by Charles B. Keeler, illustrated on page one hundred.

Studio: 852 Second Avenue, E., Cedar Rapids, Iowa.

## Block Prints

THE BLOCK COLOR PRINT as we know it today is a comparatively recent development out of an Art that can be traced back to the Middle Ages. The actual method of producing block color prints is a simple one and differs little from that employed centuries ago.

A well-seasoned piece of cherry or pear wood is used. After preparing the surface, the picture to be cut can either be pasted on or drawn on the block directly, which latter method the writer prefers. A sharp knife or V-shaped tool is used to cut around the drawing; a gouge can then be used to remove the surplus wood until the drawing is in relief from the rest of the block. This is repeated for each additional color. Care must be taken that they register, the one over the other, and in choosing colors it is necessary to know what effect overlapping will have. One must delight in the sharpening of tools and guiding them dexterously through the wood—perhaps deriving a boyish pleasure from seeing the chips fly. One should enjoy the “feel” of beautiful paper, in itself a work of artistic craftsmanship and made to last centuries.

The color must be mixed and applied to the block before the slightly dampened paper is laid on. Here precision is added to dexterity, as a shift of a thirty-second of an inch will spoil the register of all following colors. As with a goodly portion of all our endeavors, some of the prints land in the discard; out of the rest an edition of fifty or a hundred, depending on size and subject, is selected. The balance are destroyed and the blocks defaced, thus insuring a limited edition.

Most of the well-known makers of prints are painters who use the brush and graver or needle with equal facility, putting perhaps a trifle more spontaneity and whim into their prints. The writer has in mind Nicholson of England, Orlik of Austria, and Riviere of France. In their work we find the directness of the early European, combined with the rich color quality of the Oriental, or, more correctly, Japanese print, but at all times their work is a consistent part of their surroundings.

We certainly have in our country a wealth of material, from the rush and energy of the city to the peace and quiet of the country, with all the various moods of the seashore, plain and mountain. To note and preserve these in a medium best suited to his temperament is the mission of the painter of pictures and the maker of prints.

GUSTAVE BAUMANN.

## FINE ARTS BUILDING



PLUM AND PEACH BLOOM

#2

Gustave Baumann

### BROWN COUNTY, INDIANA

**A** GOOD many may have heard of it, but few are really acquainted with it. Brown County is a little world by itself; to be true, not quite so sophisticated as you might expect, but containing people with hopes, ambitions, joys and sorrows — a good deal like everybody else. There is no need to go back to nature, no call for the simple life; it is all there, pure and unadulterated.

Mr. Baumann says: "Is it a wonder that the subtle charm of such a place should appeal to our cave and cliff dwelling artists of the larger cities?" He is among those who have settled there and established studios.

Mr. Baumann has been producing block color prints that echo the quaint simplicity of the locality. There is a charm in the method and a joy in the finished work, from the artistic conception to the final touch of color on the print. To know these prints is to know Brown County.



An illustrated article commenting upon Mr Baumann's work may be found in the May, 1914, issue of the Graphic Arts Magazine. He has exhibited for a number of years in many of the larger cities of the United States, also in the Salon de Beaux Arts, Paris, and is represented in the City of Chicago collection. Member of the Chicago Society of Artists and The Artists Guild. Awarded a Gold Medal at the Panama-Pacific International Exposition, San Francisco, 1915.

Studio: Nashville, Brown County, Ind.

Prints on sale at The Artists Guild, Fine Arts Building, Chicago.

# THE ARTISTS GUILD

## Book-Plates

*"those charming personalities that we find affixed  
within the covers of books by their owners"*

THE BOOKLOVER makes of his books intimate companions. Each volume, while usually only one of a number of the same kind, holds an individual charm to be cherished by the owner. To designate this association, also to guard against loss, or the carelessness of the chronic borrower who is quite apt to overlook the ownership of the transient books on his shelves, each book is marked or labeled.

For some book owners the simple method of entering the name in handwriting, of more or less beauty and legibility, somewhere on or in the book, suffices. Others, desiring to express more clearly this personal association, and having perhaps an idea of embellishing the volume, which if worth preserving is worthy of a little extra care, are pleased to affix a distinctive name-label, the book-plate or ex-libris.

Over four centuries ago, along with the invention of moveable types which made the printed book possible, the book-plate, as we know it, came into use. The early printer, taking great pride in his productions, generally marked his books with a very personal device, which may be said to be the forerunner of the printed or engraved book-mark. In manuscript books ownership was proclaimed by the introduction of coats of arms, initials and emblems into the page designs.

"The hypothesis," says Egerton Castle, "that what is now meant, broadly speaking, by an ex-libris is as old as the book itself would perhaps not be too bold a one to advance."

Almost all the earlier book-plate designs were heraldic in character, with little or no ornamentation added to the coats of arms. Later other features — books, interiors, landscapes, portraits, symbols, etc. — asserted themselves either in prominence or as accessories to the escutcheon, the design always conforming to the style of its particular period.

The modern designer of ex-libris need not be hampered by style. His pen, guided by good taste, may follow the fancy of the owner, and being so guided his pen may go wherever it is necessary to express the owner's personality. He may desire to incorporate in his plate design a familiar landscape, or a bit of architecture, a tree, some intimate nook of his house, a portrait, or perhaps some symbol or crest.

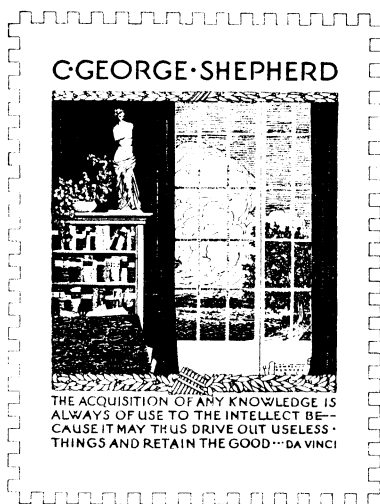
While it is interesting to study the past styles and profit by their suggestions, what has been done in the designing of book-plates should not influence the prospective owner of the plate, for the chief pleasure in the design lies in its personality, presented in an original and appropriate manner.

LAWRENCE KENNEDY.

## FINE ARTS BUILDING

### Book-Plates

**I**N his book-plate work, Mr Lawrence Kennedy has conformed to the highest standards. Among his designs are plates for many prominent people.



**Award:** In a recent competition for a book-plate for Rochester University, Mr. Kennedy's design was selected by The Art Institute as the one of highest merit.

**Studio:** 1040 Fine Arts Building, Chicago.

## THE ARTISTS GUILD



"Clarence Darrow"

NANCY COX-McCORMACK

**N**ANCY COX-McCORMACK, Sculptor; born Nashville, Tenn. Studied: Art School of Willie Betty Newman, Nashville, Tenn.; St. Louis School of Arts and The Art Institute of Chicago. She is a contributor to all the important exhibitions. Among her best-known work is the Memorial in Nashville of Senator E. W. Carmack, her design winning over some of the best sculptors in the country. Her portraits and statuettes of women and children have attracted great attention.

Classes for women; life class work.

Studio: 19 East Pearson Street, Chicago.

## FINE ARTS BUILDING

### Miniatures

**T**HE MINIATURE PAINTING gives a wonderful and luminous color which comes from the transparency of the ivory. It has the texture of skin itself, which makes the portrait almost life-like and more intimate. In it is found the personality of the large portrait, besides the advantage of size, for it can be conveniently carried about. The enjoyment we derive is constant and the feeling is that the miniature is a personal thing not to be shared with the world at large.

We have among our members miniature painters of national repute, many of whom have received their instructions under the most eminent masters abroad. They are constant exhibitors in all the leading expositions and exhibitions throughout the country and most of them have been honored with medals and awards in competitions. Notables of nearly all ranks are included in the portraits painted by our members. We should like to interest you in the miniature painting and would be pleased to discuss with you the artist temperamentally adapted to your requirements. Our opinion and suggestions would be impartial, having only in mind the one desire to give you complete satisfaction.

#### THE ARTISTS GUILD



**M**ARIAN DUNLAP HARPER,  
Miniature Painter  
Member Chicago  
Society of Artists,  
Chicago Society of  
Miniature Painters,  
The Artists Guild.  
Exhibited: Panama-  
Pacific International  
Exposition, American  
Miniature Painters,  
New York; World's  
Fair, St. Louis; Chi-  
cago Society of Art-  
ists, Philadelphia So-  
ciety of Miniature  
Painters, Washington  
Water Color Society,  
Chicago Society of  
Miniature Painters,  
Western Artists Ro-  
tary Exhibit.

Studio: 5203 Black-  
stone Avenue, Chi-  
cago.

## THE ARTISTS GUILD



**ANN MARTIN**

Studio:  
6031 Dorchester Avenue  
Chicago

"Ruth"

ANN MARTIN

**C**AROLYN D. TYLER, Miniature Painter; born Chicago. Studied at Chicago Art Institute, and with Mrs. Virginia S. Reynolds, Chicago. Has exhibited in many important exhibitions, including the World's Columbian Exhibition at Chicago in 1893, and at the World's Fair in St. Louis, 1904. President of the Chicago Society of Miniature Painters. Member: Chicago Society of Artists, Chicago Water Color Club, The Little Room and The Artists Guild. Among some of her better known portraits are, Mr. and Mrs. N. S. Bouton, Miss Helen Hyde, Mrs. Bertha E. Jaques, Ruth St. Dennis, Miss Mary Angell and Martha Hedman.



Miss Mary Angell

Studio: 1401 East Fifty-third Street, Chicago.



## FINE ARTS BUILDING

**MADGA HEUER-MANN**, born in Galesburg, Ill. Studied under Franz von Lenbach in Munich, Art Institute and F. H. C. Sammon in Chicago. Exhibited in all important exhibitions and awarded medals and diplomas at Chicago World's Fair, Philadelphia, New Orleans and Atlanta. Painted the following portraits among other well-known men and women: Ex-Senator George H. Munroe, John Plankington, Countess d'Aulby, Princess Wrede, Franz von Lenbach, Franz von Stuck and Kaiser Wilhelm II. Received recognition from German Kaiser through Ambassador Count von Bernstorff. Oil paintings and miniatures restored.



"Mother and Child"

Studio: 1016 Fine Arts Building.



"The Striped Dress"

KATE LEE BACON

**KATE LEE BACON**, Miniature Painter, Murals. Studied at The Art Institute of Chicago under Frank Walcott, Frank Phonix, John W. Norton and Ralph E. Clarkson.

Portraits: Master Andrew Graham, Junior Howe, Mrs. Ralph Parker, Florence Noyes, Iris Weddell and others.

One of the Murals painted by Miss Bacon is hung in the Libby Public School.

Studio: 1039 Fine Arts Building.

## THE ARTISTS GUILD



"My Mother"

KATHERINE H. SCOTT

**K**ATHERINE H. SCOTT, Portraits and Miniatures; born Burlington, Iowa. Pupil: The Chicago Art Institute and William M. Chase.

Member: Art Students' League, Art Institute Alumni Association, and The Artists Guild, Chicago. Exhibitor in Art Students' League, Society of Chicago Artists, American Water Color, Pastel and Miniature Painters, Iowa Building, St. Louis Exposition, Art Museum, Portland, Oregon, and

Federation of Woman's Clubs, Fresno, Cal. Present address: 1107 North Sixth Street, Burlington, Iowa.

## Mother Goose Reliefs

**D**ESIGNED, modeled and hand colored by Corice Woodruff, Minneapolis, Minn. Pupil of Minneapolis School of Fine Arts under Robert Koehler; Kunte Akerberg. Member: Boston Society of Arts and Crafts, National Society of Arts and Crafts, New York, and The Artists Guild, Chicago. Award: First prize for sculpture, Minnesota State Art Society. Specialty: Paintings and sculpture in low relief. We herewith give an illustration of one of a series of reliefs by Corice Woodruff, colored in warm neutral, old blue, rose and soft cream, among which are included "Boy Blue," "Tommy Tucker," "Bo Peep," "Mistress Mary," "Jack Horner," "Simple Simon," "Polly Flinders" and "Wee Willie Winkie."



"Miss Muffett" (5 x 6¾ in.)

Studio: 2521 Pillsbury Avenue, Minneapolis, Minn.

## FINE ARTS BUILDING

### Art for Reproduction

**T**HE DEMAND for pictures and designs for reproductions has greatly increased in recent years. Heretofore a few "cuts" were found sufficient; now elaborate pictorial and decorative publications are common.

This interesting result has been made possible by the advancement in the art of printing, which enables us to reproduce almost everything very satisfactorily. The printed sheet now retains the charm of the original picture, the subtle tones, color harmony and atmosphere of the painting being reproduced with a fidelity that is quite remarkable.

As the possibilities grow, greater care and taste is also being displayed in the selection of paintings and designs, and much that is truly art is seen. The far-sighted buyer realizes that his public is appreciative of the artistic results of his discrimination. It is now not uncommon to find the names of artists of national reputation signed to the printed picture or design, which is indeed gratifying, since it graphically demonstrates that their work is not alone for the pleasure of the art collector and gallery visitor.

The Artists Guild has among its members men and women who, besides being trained in the requirements of reproduction, produce work of artistic taste and merit — specialists in almost every field. The Artists Guild thus affords an ideal opportunity to obtain those results which we hope will eventually raise to a high standard all pictorial printing.

F. R. HARPER.

## THE ARTISTS GUILD

### Character in Jewelry

WHILE the average person knows his needs in the realm of creature comforts from a standpoint of utility, few give sufficient thought to the details which go to make up the total of completeness which constitutes harmony and whose mission Art in every branch humbly serves; especially noticeable in this particular is the selection of jewelry for gifts and personal adornment. In too many instances those who give little thought to such matters are attracted by the glitter of a bauble without regard to its especial fitness for the wearer, overlooking, in their eagerness to please, the most important factor of dress, for jewelry is a part of the costume and should be in harmony with it to the same degree as a hat or a pair of shoes. Prior to the advent of machinery jewelry of any importance was designed and made expressly for the one whose person it was meant to adorn, and in such instances great care was given to detail and thought in its execution. With duplication came the machine, with its unfeeling and uninteresting qualities, until up to a few years ago jewelry became a matter of costly merchandise only, and its dispensers were neither more nor less than merchants. But the one thing the machine could never do in producing jewelry was the thing it has never been able to do in any of the arts, i.e.; supply a texture in keeping with the subject. The public has awakened to this fact and today are giving employment to great numbers of worthy craftsmen who work, it is true, with a hope of profit, but whose chief aim is to produce harmonious effects, combining good art with utility of purpose. The stores are full of costly things, mostly ornate and garish, the product of factories where the work is passed along from one specialist to another to its completion, resulting in something as utterly incapable of expression of feeling as the product of a machine of wheels and dies. While many of the things so produced are labeled "hand-work," they fail in their mission as truly as a group of painters would fail in attempting to put upon canvass by combined efforts a landscape or a portrait. *To be successful a piece of jewelry must be wrought out in its entirety by the one who designs it* Any other method defeats the best results by the conflict of different ideals and interpretations held by the several personalities through whose hands it passes. The true and honest purpose of Art is thus sacrificed to economy of production and no advantage is gained over the so-called store jewelry other than perhaps some originality of design, which in itself is not sufficient when the wearer is to be taken into consideration. The true craftsman loves his Art and the force of his personality is always evident in his work.

JAMES H. WINN.

## FINE ARTS BUILDING

### Hand-Wrought Jewelry

**W**ILHELMINA COULTAS, whose exclusive designs are illustrated herewith, specializes in the individuality and expression of personality, which is the principal aim in the creation of hand-wrought jewelry. Each piece is especially designed and the gold, or whatever metal is used, is toned to harmonize with the stone and can also be treated as a special note of color for the gown or for other purposes where unique or exquisite effects are desired.



Gold Pendant with Black  
Opal and Olivines

Heirlooms or other pieces of jewelry to which associations are attached can be made up in a modern design, using the same material. Positive assurance is given that no other metal will be substituted.

Miss Coultas pays special attention to remounting of precious and semi-precious stones in gold, silver or platinum, and also makes a specialty of resetting old jewelry. Besides being a worker in jewelry, Miss Coultas produces other exclusive designs, such as monogram belt buckles, shoe buckles, cigar cases, cigarette cases, etc. The productions of this worker are accepted as among the best in execution and design. She has exhibited in the leading exhibitions throughout the country, in many of which the critics have been very enthusiastic in their praise. Special mention has been made in art notices regarding recent exhibitions held in the Chicago Art Institute, Albright Gallery in Buffalo, Milwaukee



Gold Ring  
with Pearl



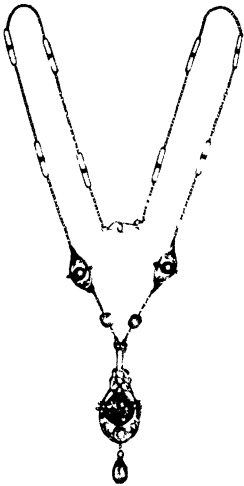
Gold Pin with Mexican Opal

Art Society, Minneapolis Institute and St Paul Institute.

Sketches submitted  
on request.

Studio: 1016 Fine Arts Building.

## THE ARTISTS GUILD

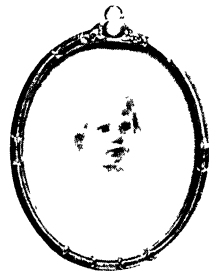


Necklace in Gold, Tourmaline, Emeralds, Pearls

**M**ISS JESSIE M. PRESTON has for many years worked along the lines expressive of the best in the Metal and Jewel Craft Art. She believes that no individual expression is complete unless it extends to the home. Her work, therefore, is represented in the smaller details for personal adornment, and the larger work for home decoration—the lamps and fixtures and whatever the metal craft suggests in the scheme of the household. The illustrations are examples of her work.



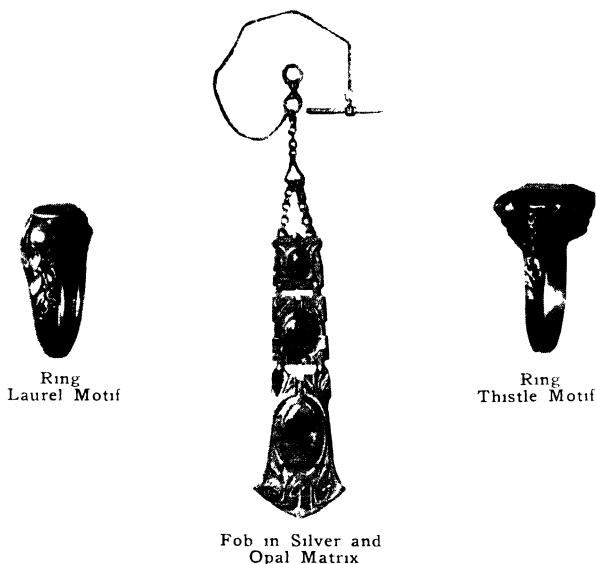
Chalice in Gold, Silver and Opal



Frame in Gold and Opal

Studio: 1028 Fine Arts Building  
Telephone: Wabash 7526.  
Chicago, Ill.

## FINE ARTS BUILDING



Ring  
Laurel Motif

Ring  
Thistle Motif

Fob in Silver and  
Opal Matrix

**I**N THE WORK of James H. Winn one finds a happy combination of good design, harmonious color effects and sculptural treatment. Through the co-operation of this Master Craftsman we are able to submit designs of an exceedingly high order for special wants, and his experience extending over thirty years of practice, with the acquisition of numerous honors, gives assurance of pleasing results.

Eminently successful are his rearrangements of stones from stereotyped forms and old jewelry into modern and artistic pieces exquisitely rendered.

Mr. Winn is an expert judge of diamonds and other precious stones and his assistance in selection is at the command of our patrons.

Studio: 1041 Fine Arts Building. Telephone Wabash 8821.

## THE ARTISTS GUILD



Gold Dinner Ring with Pearl  
KRISTOFFER HAGA

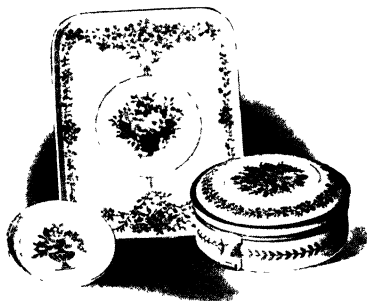
**R**ING executed by Kristoffer Haga, designer and maker of Hand-Wrought Jewelry.

Studio: Park Ridge, Ill.

### Nature Trays

**N**ATURE TRAYS have milkweed or grasses under glass, with silk background, or between two glasses, the latter making a transparent tray. The edge is bound with braided raffia. Similar effects are carried out in mission candle sticks and shades, alfresco teakettle screens, and alfresco percolator coffee screens. A good selection is on display at all times at The Artists Guild Galleries. They are produced by Mrs. E. C. White, Tarrytown, N. Y.

**M**ISS CHRISTINE WOOLLETT paints unique floral designs in enamel on boxes, trays or any articles lending themselves to this kind of decoration. The work is done



Decorated Boxes and Trays  
Metal and Fibre

on papier mache, metal or wood, and the bright colors against the white enameled background make the pieces especially appropriate for summer homes, porches and bedrooms. The designs have a spontaneity and freshness and the articles fill a demand for the "unusual gift" at moderate prices.

Studio: 1 Park Place, Jamaica Plains, Mass.



## FINE ARTS BUILDING

### Hand-Wrought Silver

**H**AND-WROUGHT SILVER is the product of an art immemorially old. It is, however, little understood. A piece of silver showing hammer marks is not necessarily made by hand.

A hand-wrought silver piece is one which is "formed up" entirely by hand from flat "Sterling" of a suitable thickness. This silver is obtained from a refiner who has melted the raw silver, refined it to 925/1000 pure, and rolled it into sheets. The "forming up" is done over either wooden or metal stakes with wooden mallets and requires an accurate eye and a steady hammer blow. The silver is not hammered over or into metal forms the size of the object being made, as is sometimes supposed.

After the piece is formed the final finishing is done with a planishing hammer over a metal stake, both of which must be highly polished and without any flaw on the surfaces. Scratches or marks of any kind on a finished piece indicate rough tools or bad hammering. The planishing causes the hammer marks. These marks should be flat and fairly symmetrical. A good, steady blow is necessary, so there will be no unevenness. While the hammer marks should be fairly symmetrical, they should not show in even rows. They should, however, overlap one another, leaving no unplished surface.

Machine-made silver is either stamped out by heavy power punches or spun into shape over forms in a common machinist's lathe, and is usually highly polished. Some of it, however, is planished to give it the appearance of being hand-wrought.

Inasmuch as the most expensive part of the work is done by the machine, it costs much less to produce this silver, as the original forms are spun up or stamped out in large quantities.

It is almost impossible to duplicate hand-wrought pieces, whereas in machine work thousands can be made from one form.

It should be borne in mind that in order to properly finish a piece of hand-wrought silver it must be planished, whereas in the machine-made pieces the planishing may be added to give the appearance of being hand-wrought.

Also, the machine has its limitations, and when a design is made for this kind of silver it must conform to these limitations. Not so with the hand-wrought work; the artist craftsman can make such designs as he wishes, knowing that by the skill of his hand he can form the piece into the thing he desires to create.

These objects possess greater artistic merit, hence the value of hand-wrought work.

R. R. JARVIE.

## THE ARTISTS GUILD

### Hand-Wrought Jewelry and Silver

**T. C.** A mark of quality in jewelry and silver, is represented in The Artists Guild by Emery W. Todd. The work is entirely hand wrought and of original design. A showing



Silver Water Pitcher

of many interesting novelties for men—jewelry, special stationery, monograms and hand-wrought silver—is on exhibition at The Artists Guild salesrooms. Today as people are seeking the better along the lines of art, they are recognizing the superiority of the hand-made article over the one machine made. This is particularly true in the case of hand-wrought silver, and with

good reason. A piece of work, be it a simple spoon or a large water pitcher made by hand, requires the use of heavier metal than one stamped out by a machine, with the result that you have a very much more durable piece. There are not numerous intricate details in design, which invariably collect dirt, etc., making it a difficult task to keep clean. In selecting golf prizes, wedding gifts and trophies we suggest combining the practical with the artistic, such as water pitchers, large salad bowls, flower vases, trays or a choice of innumerable other things equally desirable.

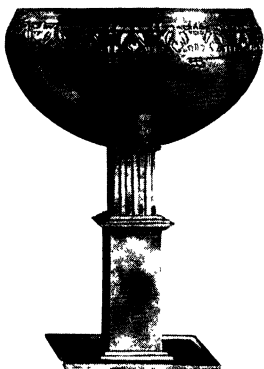


Silver Water Pitcher

Studio: 841 Fine Arts Building, Chicago.

## FINE ARTS BUILDING

### Hand-Wrought Gold and Silver



Silver Trophy

**R**OBERT JARVIE is a designer and maker of gold and silver ware. This work takes the form of trophies, loving cups, punch bowls, and other presentation pieces. It is entirely hand-wrought, of the highest order of workmanship, and each piece is designed especially for the event for which it is intended. His shop is located in the Old Cottage at the Stock Yards, where for more than three years Mr. Jarvie has made many of the trophies given at the big stock shows.

Attention is called to the fact that he is engaged in an endeavor that ought to receive the hearty commendation of all craftsmen and all lovers of craftsmanship. He is trying to emphasize the fact that hand-wrought work does not necessarily stamp an article as being prohibitively expensive.

Mr. Jarvie's work is on display and for sale at The Artists Guild

**T**HE making of hand-wrought silver is the revival of an art that was almost lost sight of until a few years ago, since which time there has been a continual branching out. The rather "crude hammered" pieces which marked the early stages of craft in this direction have been replaced by masterly creations in its most varied forms. S E Lamprey, with his thirty-five years' experience, makes a complete line for the table in original design and also executes suggested ideas. Specialty is made of matching old pieces.



Silver Ladle

Studio  
S E Lamprey,  
Rohoboth, Mass  
R F D No 2

## THE ARTISTS GUILD

### Copper

**I**N THE DECORATION of the home copper has its appropriate place among the various materials used in the expression of art. It enters into the make-up of all the principal alloys such as sterling, bronze, brass, etc. There is something about copper which makes it susceptible to surface changes when acted upon by the atmosphere, chemicals and temperature changes which gives the art craftsman a wide range in obtaining color effects. It is the skillful control of this "tarnish," whether natural or artificial, which gives the worker many opportunities. This in connection with the beautiful surfaces obtainable under the action of the hammer is frequently all that is required in the production of interesting articles of art without the necessity of additional decorative designs.

In the mechanical decorative designs it yields most readily to the tools employed, becoming extremely soft under the annealing flame, and, on the other hand, as hard and strong as the other metals when hammered. Thus it becomes possible to form the metal into the most difficult shapes.

Age improves the appearance of oxidized copper if properly cared for, provided it was given the proper start. Bright copper, of course, requires protection by means of lacquer or wax finish. This is true also of certain special finishes. As a rule the oxidized surface obtained by means of heat treatment is more permanent, being a true oxide and one that will improve with age if kept well rubbed to prevent accumulation of dust and moisture. Oxidized copper should not be washed or scrubbed, but just rubbed often with a soft, dry cloth to a polish, much the same as the treatment given to nice old mahogany.

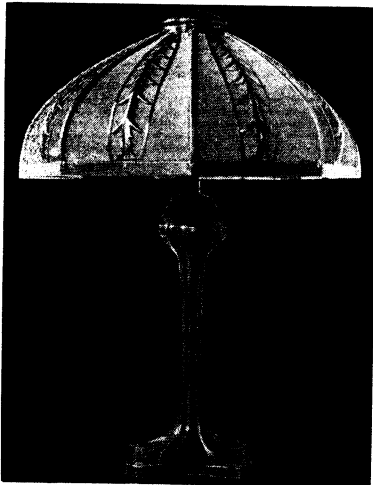
Since copper is the most beautiful, durable and workable of the less expensive metals, there is no reason why it should not become more commonly used in the decoration of the home for ornamental and useful utensils, vases, fireplaces, metal trim, lamps and lighting fixtures.

What harmonizes more beautifully with the tapestries, oriental rugs and nice furniture than copper, either in its natural color or toned down to meet the requirements of the interior scheme?

GEORGE H. TRAUTMANN.

## FINE ARTS BUILDING

### Hand-Wrought Lamps and Fixtures



Copper Lamp — Tulip Design

The hand-wrought metal shows unmistakably the markings of tools used, and, strictly speaking, there is no such thing as an absolute duplicate. Neither is there the temptation to produce duplication work, as it is almost as simple and much more interesting to make new designs.

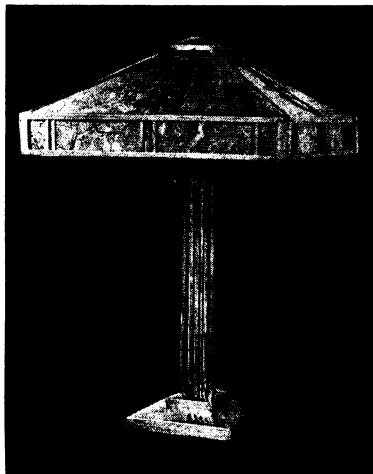
Special exhibitions of George H. Trautmann's lamps can be seen in his studio, the Fine Arts Building, or The Artists Guild. Designs and estimates submitted.

Workshop:

4879 Ravenswood  
Avenue.

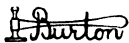
Phone: Edgewater 6690  
Chicago.

THE Trautmann hand-wrought lamps and fixtures are made for lighting the house, indirects, lantern effects and porch lights. The advantage of using copper and brass as mediums for decorative craft work is that they can be wrought immediately into shape, while there is nothing lost by an intermediate process such as is liable to occur in cast articles — no casts or molds and subsequent filing and smoothing to destroy the individuality of the

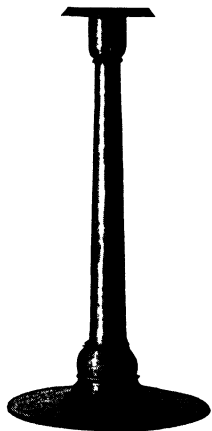


Copper Lamp  
Conventionalized Leaf Design

## THE ARTISTS GUILD



"WROUGHT WITH THE HAMMER"

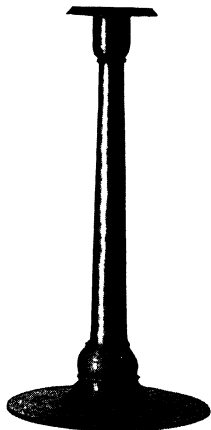


**J. SIDNEY BURTON** is a maker of hand-wrought jewelry and metal work, and the most interesting examples in candlesticks, boxes, vases, etc., may be seen at The Artists Guild. In design, tooling and construction the work cannot be surpassed.

Studio  
East Aurora  
New York

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Copper Candle Sticks



## Decorated Porcelain and China

**THE CHINA PAINTER'S CRAFT** has made a decided progress in recent years. It has developed from the mistaken idea of beauty in a wild profusion of floral embellishments to a thoroughly masterly way of handling the decoration of porcelain and china with careful regard for shape, color, harmony and design.

In modern lustre — a revival of the old art — an unlimited range of color can be obtained from the most shell-like effects to the richest tones. There is no medium in which the variety of tints and iridescent hues can be so successfully reproduced as with the application of lustre on porcelain or china. The various pieces on exhibition at The Artists Guild Galleries show the vast contrast between the average decorated porcelain and the excellence attained by our many painters. The selections include some porcelain and china in almost every form, even to the extent of suggestions for complete sets of tableware.

THE ARTISTS GUILD.

## FINE ARTS BUILDING



Chocolate Pot  
MATILDA MIDDLETON

**M**ISS MIDDLETON'S work in enamel on porcelain is distinctive for its unusual design and beautiful combination of color. Her long experience in this field has made for her an enviable reputation, both as teacher and decorator of porcelain and china. Of especial charm are service plates and lamp bases. The latter executed in delicate pastel shades on satsuma are a delight to the beholder and may be made in any scheme of color to harmonize with the furnishings. The chocolate pot as shown above is one of the many examples that are included in exhibits of Miss Middleton's work that may be found on exhibition at The Artists Guild Galleries. This well-assorted selection includes many specimens of Miss Middleton's rare ability in design and workmanship, and also offers many suggestions for special order work in which she specializes. Instructions given.

Studio: Atheneum Building, Chicago.

# THE ARTISTS GUILD

## Dorchester Glass and Lustre Ware

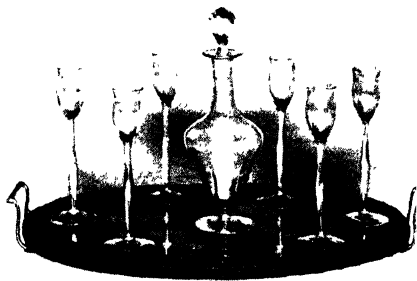
SARAH RYEL COMER



Tea Set — Dark Blue Lustre

**S**ARAH RYEL COMER has been extremely successful in an entirely new and original branch of craft work, which is known as Dorchester Glass. Its transparency and exquisite

coloring, in addition to the well-selected shapes with especially beautiful lines, produced in gray blue iridescent and limpid gold qualities, strikes rather a new note. It is quite wonderful to think of such things being made in this country. Dorchester Glass gives one rather a new version concerning the potentialities of home products. The illustration herewith shown of decanter and high cordial glasses is only intended as a suggestion for form, it being entirely impossible to suggest anything in the way of coloring. In addition to the high cordial glasses and decanter, we have on exhibition low cordial sets, wine glasses, frappe glasses, lemonade glasses, goblets, dessert glasses, sherbet glasses, candlesticks, bonbon dishes, nut dishes, bowls, sugars and creamers, sweet pea vases, single flower vases, bud vases, favors, and numerous other things used for table service. The Chocolate Set illustrated herewith is not produced in Dorchester Glass, but is of a porcelain to which is applied the lustre treatment in their many different colors and color combinations, as set forth on the following page.



Cordial Set — Dorchester Glass



## FINE ARTS BUILDING

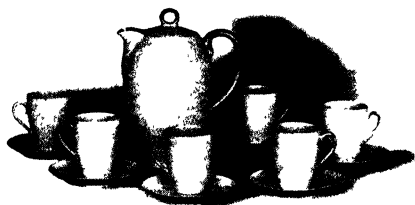
### Lustre Glass and Porcelain

SARAH RYEL COMER

**I**N addition to the exquisitely colored glass mentioned on the previous page Sarah Ryel Comer produces on porcelain the most fascinating colors, together with a delicacy of tone which suggests fragility and lightness. A wonderful color sense has enabled her to execute pieces of such exquisiteness and variety, that any scheme of decoration can be completed from the selection. They are in colors which indeed do satisfy and are really too lovely to describe. The flower bowls, which are very much in demand at present, are in various shapes and sizes—in combinations of color—dark blue, light blue, yellow with amber color inside, delicately colored pink with opalescent lining. There is no limit to the number of shapes and color effects that can be produced. Anything that can be obtained in white china can be treated in this manner. From the flower bowls one's attention is drawn to the two-color combinations in tableware, each more charming than the last in color and shape. Blue combined with ivory or cream-yellow, deep and light, a wonderful light green and cream, dark blue with a reflection of lavender shading into pink, and many other similar effects. Sarah Ryel Comer is a member of the Society of Arts and Crafts of Boston, who conferred upon her the degree of Master



Flower Bowl  
Light Green Lustre



Chocolate Set — Yellow Lustre

Craftsman at a general meeting held February, 1915. She is also a member of the National Society of Arts and Craft, New York, and The Artists Guild of Chicago. Studio:

Dorchester, Mass.

## THE ARTISTS GUILD



Lustre Vase, Flower Bowl and Coffee Pot

THE suggestions illustrated herewith are included in the exhibits at The Artists Guild Galleries, representing the work of Sidney T. Callowhill. In reviving the old art in modern lustrous treatment, an unlimited range of color can be

obtained. Gold lustre, green gold lustre, and all the various delicate shades can be executed. This ware is very desirable for wedding and Christmas gifts. Salad bowls, nut bowls, vases, tea sets, after dinner coffee cups, etc.

Studio: Sidney T. Callowhill, 997 Beacon Street, Newton Centre, Mass.

### Pottery

EXCLUSIVE DESIGNS in practical pottery are much in evidence in our large selection of American pottery. In addition to only one of a kind being made, which is usually the case, the distinguishing characteristics of our different potter's works are in its simplicity. It includes varieties which command the admiration of the world's connoisseurs. This form of decoration has been particularly desirable on account of the charm of form and shades of color in which it can be produced. Even in the texture of the ware is an effect adaptable to the present day of treatment of home decoration.

Attractive tableware in delicate yellows, blues, greens or any other color that may be desired for decorative purposes can be made to your order. Patrons desiring a distinctive piece of pottery will find a large and varied selection on exhibition at our Galleries, or they may submit their designs or ideas and we should be pleased to work them out.

THE ARTISTS GUILD.

## FINE ARTS BUILDING



Flower Bowl

**F.** E. WALRATH,  
instructor in pottery at Mechanics Institute, Rochester, N.Y.

He produces many charming vases, landscape tiles, bowls and flower holders. The "Walrath" Bowls and Flower Pieces have gained much favor from their pleasing modeling and lovely color. The surface texture is of a velvety smoothness and the colors have the softness of pastel shades. The figure flower pieces are wonderfully modeled, making attractive backgrounds for flowers. A varied assortment can always be seen at The Artists Guild.



Flower Bowl

Studio:  
Mechanics Institute,  
Rochester,  
New York

## THE ARTISTS GUILD



Flower Bowl

**M**AKE it your custom to give Fulper Pottery for wedding gifts or other gifts. Exclusive designs in various colors and kinds of glazes which are not made elsewhere. Send for illustrated sheets for easy selection.

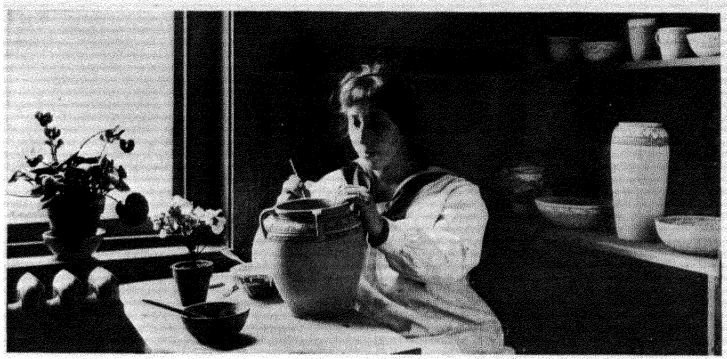
### FULPER POTTERY

Founded 1805  
Flemington, N. J.

Awards of Honor at the Panama-Pacific International Exposition. Booth in Palace of Varied Industries.

Permanent New York Exhibition: 333 Fourth Avenue.

## FINE ARTS BUILDING



"Pottery Designing"

PAUL REVERE POTTERY

**F**OR outdoor, dining-room and country houses, breakfast, luncheon and supper use, this ware is particularly adapted. The shapes are good and the decoration exquisite, the colors being of rich yellows, greens, browns, and soft blues. The porringer sets for children, with designs of bunnies, chicks and others of their friends, are very charming.

Address: Paul Revere Pottery, 18 Hull Street, Boston, Mass.

Exhibition Rooms: 478 Boylston Street, Boston, Mass.;  
The Artists Guild, Fine Arts Building, Chicago.

## Furniture and Rugs

**R**OBERT JARVIE announces the addition of a department for the making of Furniture and Rugs, to his Shop in the Old English Cottage at the Stock Yards.

Mr. Jarvie will design and make Furniture of every description. Patrons may submit their own designs or Mr. Jarvie will be glad to duplicate any piece of Furniture desired.

Rugs will be made to harmonize with the decoration of the room.

Both Furniture and Rugs are made under Mr. Jarvie's personal supervision, and the workmanship will be of the highest order.

# THE ARTISTS GUILD

## Decorated Leather

**D**ECORATED LEATHER is one of the crafts which attains a high degree of excellence, and has beauty as well as serviceability to recommend it. When we add to its decorative qualities its durability and adaptability we feel that there is a justifiable reason for the favor in which leather has been held ever since the days when the skins of beasts filled such an important place in the wardrobe of our very early ancestors.

Just when the skins were shorn of hair, thus lending themselves to decoration in many ways, we do not know. The Crusaders brought back with them leather ornamented with precious stones and metals about the eighth century, and Europe set itself to imitate this art of working in leather, finding purest models in Spain, then occupied by the Moors.

For several centuries the art of decorating leather remained the specialty of Spain, though soon other countries were doing better work than imitating the celebrated manufacturers of Cordova, Spain.

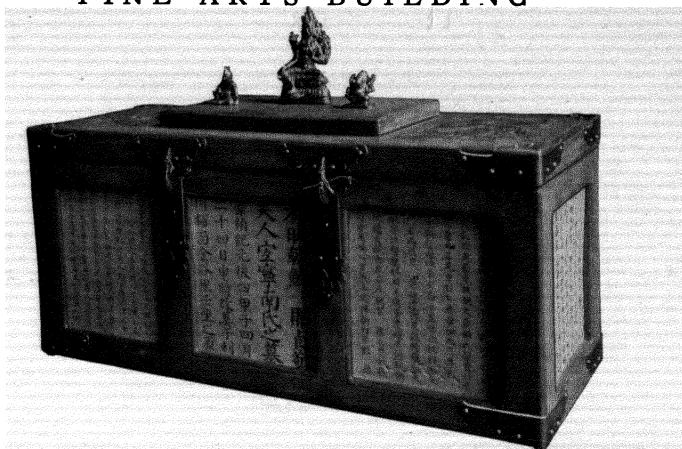
Venice developed modeled leathers. Germany discovered it to be an ideal material for rendering the mantels and plumed helmets of heraldry, while the carved and embossed leathers in the Vignon Museum are examples of the leather work of the great decorative school of the Court of Burgundy.

In the eleventh century we come to the first employment of gold leaf upon leather, and with its introduction leather decoration assumed an importance before unknown.

Brilliant oil paints in connection with gold and silver made a more gorgeous decoration for wall hangings, screens, chests, etc., than would be desirable today, but its adaptability is one of its charms and we now design and decorate leather to harmonize with the present surroundings. Your wall panels may carry out the type of your architecture; a screen, desk set, table cover, or chest, may be made to harmonize with the period of design of furniture. Choice chair frames may have leather decorated to cover them, valuable books may be bound or rebound, or any work of this nature may be executed in an individual manner with originality and good taste.

AUGUSTA B. McCARN.

## FINE ARTS BUILDING



Tooled Leather Chest — Silver Trimming  
Owned by Ira Nelson Morris

AUGUSTA B. McCARN

**T**HE tooling of leather is one of our most interesting as well as useful crafts on account of the large number of articles to which it can be applied. The range is wide — from wall panels, screens, chairs, chests, etc., down to dozens of smaller pieces such as bill books, card cases and note books. Mrs. McCarn's work is exquisite in tooling, color and design.

Studio: 6153 Kimbark Avenue, Chicago.



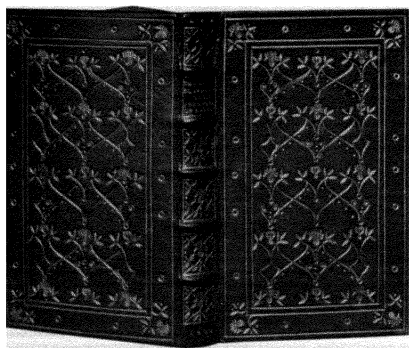
Tooled Leather Table Mat

CHARLES A. HERBERT

**T**HE DURABILITY of tooled and decorated leather has made it very desirable and adaptable for many uses. Mr. Herbert executes individual ideas appropriate in design and creates them into innumerable, useful forms of decoration. Among the practical articles produced are guest books, screens, mats, cases and wall decorations. Instructions given in leather, jewelry and water color.

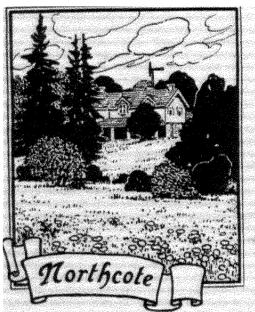
Studio: 1100 Auditorium Tower.

## THE ARTISTS GUILD



**T**HE REPRODUCTION SHOWN is an example of book binding by Anna B. Morrison, Designer, Book Binder and Metal Worker. Miss Morrison has specialized in this work at the Chicago Art Institute; Royal College of Art, Kensington, London. She has also studied with M. Dumont in Paris.

Studio: 308 West Vine Street, Kalamazoo, Mich.



Suggestions for Stationery  
MARIE ELSA BLANKE

**M**ARIE E. BLANKE,  
Landscape Painter.  
Designs for note paper,  
calendars, Christmas greetings,  
book plates, etc. The  
Artists Guild.

Studio: Lewis Institute.

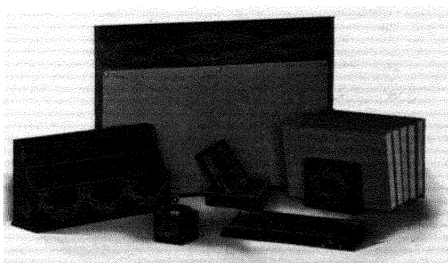


## FINE ARTS BUILDING



Decorated Wood Tray

THE work of Arthur G. Grinnell, in wooden frames, trays, boxes, desk sets, etc., are quaintly designed and admirably executed. Colonial designs on mahogany stain, gray stain showing the grain of the wood, trees, landscape decoration—baskets of flowers and blue-birds—Chinese red lacquer and old English black lacquer with raised gilt birds and flowers, are some of the plans of designs. The very latest patterns are flowers painted on a black ground similar to those on the Old Adams furniture and harmonizing with the present style of decoration.



Decorated Wood Desk Set

Studio: New Bedford, Mass.

## THE ARTISTS GUILD

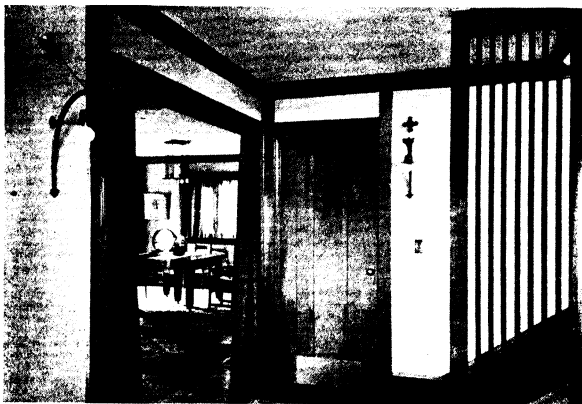
### Interior Decoration and Design

**T**HAT A KNOWLEDGE of decoration and design is one of the most desirable fields of cultivation for the public as well as the individual, is beyond controversy, though few have the time or opportunity for such education.

The skillful decorator possesses knowledge of the relative value of architecture, sculpture, painting and the various crafts to use in assembling these different arts into a pleasing composition. The interior, be it that of a home, club, school, hotel, or even a shop, should be well considered, and the wise layman, recognizing his own deficiencies, will proceed to secure skilled advice as he would in regard to any specialized business where his own experience is not sufficient. Let the designer or decorator show the value of his useful profession by combining utility and beauty into an harmonious whole. A home well planned by an architect with whom the decorator works in sympathy, is bound to satisfy in every detail. Handsome and inexpensive interiors do not alone require such services. The more modest as well should receive their share of such consideration. It is in the knowing how to treat each individually that the value lies. The Artists Guild would impress upon the public the necessity of employing trained designers and decorators to furnish interiors, and urges all who contemplate home building or the fitting up of any interiors to come to them for help, be it ever so simple or very elaborate. The best in the field will be at their services, with the assurance that the expense will be in correct proportion to their problem.

D'ARCY GAW.

## FINE ARTS BUILDING

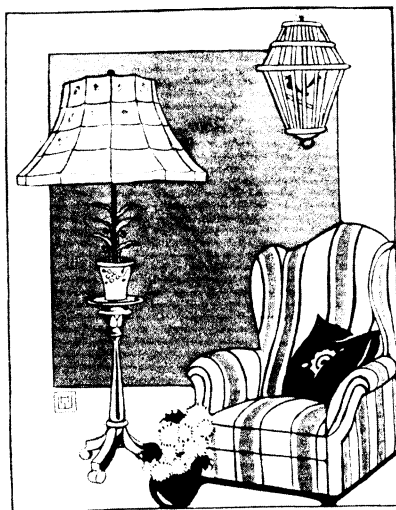


THIS interior, with its simplicity of design and comfort, as well as color harmony, illustrates the work of Miss D'Arcy Gaw, who specializes in home furnishings and decorations. The architectural features are considered in relation to the general scheme of decorations. Not only does Miss Gaw take charge of the completing of a home with all its details, but will advise as to individual rooms, the hanging of pictures and rearranging of furniture, etc. Orders are taken for designing and making of screens, wall decorations and furniture and any fitments pertaining to the home.

Studio: 1200 Steinway Hall



## THE ARTISTS GUILD



### Individual Home Decoration

**MARY LOUISE COLEMAN** specializes in carefully thought out home decoration. Combining individuality and comfort, she produces effects that only a thoroughly skilled decorator can achieve. In furnishing a home Miss Coleman introduces many unusually interesting objects that are specially designed and executed, which invariably denote culture.

The illustration shown herewith represents one of the features in connection with lamps and lighting fixtures that undoubtedly gives as much cheer to an interior as any other one thing, especially if serious consideration is given to the space it is to occupy.

Studio 1035 Fine Arts Building;

MARY LOUISE COLEMAN



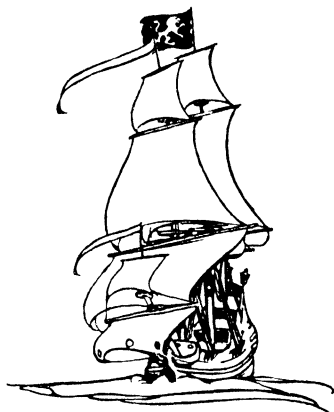
"String Dolls and Toys"

ESTHER BLANKE

**MISS ESTHER BLANKE** is producing some thoroughly progressive and attractive work in wooden toys and decorated wood articles of all kinds. The above cut shows toys and "String Dolls," which are quaintly designed and painted in bright, interesting colors. Orders will be executed where special schemes in house furnishings are carried out requiring designing or decorating of furniture, carving of wood, etc.

Studio: Steinway Hall, Chicago.

## FINE ARTS BUILDING



### Ship Models

**E. W OTTIE**, Boston, Mass Historical and Decorative Ship Models a specialty; Working Models, Scale Models, Case Models. Member Boston Society of Arts and Crafts and The Artists Guild.

# THE ARTISTS GUILD



**P**RIVATE Christmas cards, book plates designed or etched on copper, designs for monograms, correspondence cards, etc.

Studio:  
852 Second Avenue, E.  
Cedar Rapids, Iowa.

Christmas and Greeting Cards  
**CHARLES B KEELER**



Copley Craft Christmas Cards

**JESSIE H McNICOL**

**J**ESSIE H McNICOL—Copley Craft Christmas Cards on hand-made, imported deckled-edged stock, with heavy envelopes to match. The hand color work is of first quality. The lettering is all pen-drawn. Most of the verses are written especially for the series. These cards are for sale at The Artists Guild. Write for illustrated folder and price list to Jessie H McNicol, 18 Huntington Avenue, Boston, Mass.

## FINE ARTS BUILDING

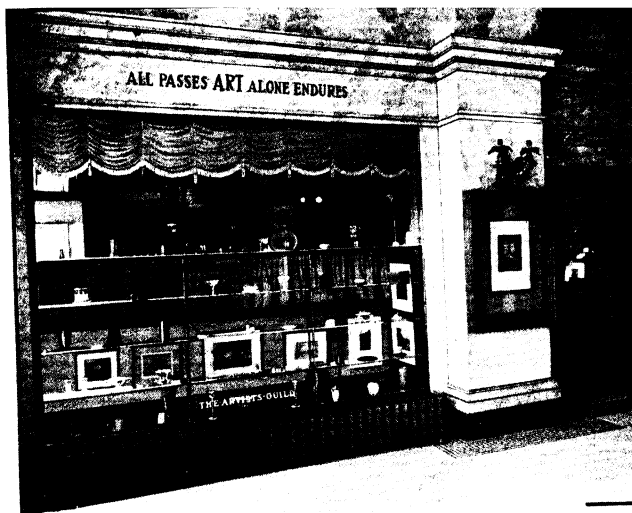
### Appropriate Picture Framing

**T**HE FRAMING of a picture is a difficult art, and unless you have made a careful study of it, or perhaps as is sometimes the case, you are born with an innate taste, in framing as in everything else you are obliged to consult someone else regarding the proper treatment.

It is in this direction, after having given the subject careful study and with years of experience, that we solicit your orders for the framing of pictures. To frame a picture correctly, "a frame should be of it, and not too much in evidence," which is the keynote to be used to show a picture to the best advantage. You may have old prints or paintings with heavy, cumbersome or ornamental frames, that so often detract from the picture — one of the conditions resulting from the framing of pictures done at the time when pleasing patterns were chosen without regard to picture. Such pictures should be reframed in a correct manner, considering, of course, the period in which the picture was painted. Picture framing of today is given very serious thought and the effect for which we strive is to show the beauty and charm of the picture. The individuality of the family heirlooms would be more distinctly pronounced and carefully preserved after receiving our skillful treatment. Our prices are extremely moderate and we have a large and varied assortment of samples from which to select.

THE ARTISTS GUILD.

# THE ARTISTS GUILD



## Our Service System

**O**UR SERVICE SYSTEM covers all branches of Art that may be classified as special order work. Our representatives or members, each an expert in his or her branch, will, upon request, be pleased to call at your home to render estimates.

Should it be restoring of a painting, regilding of frames, bleaching of engravings, resilvering of mirrors, picture framing or anything of this nature, a thoroughly capable specialist will be sent you who will make suggestions and render any assistance you may desire.

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